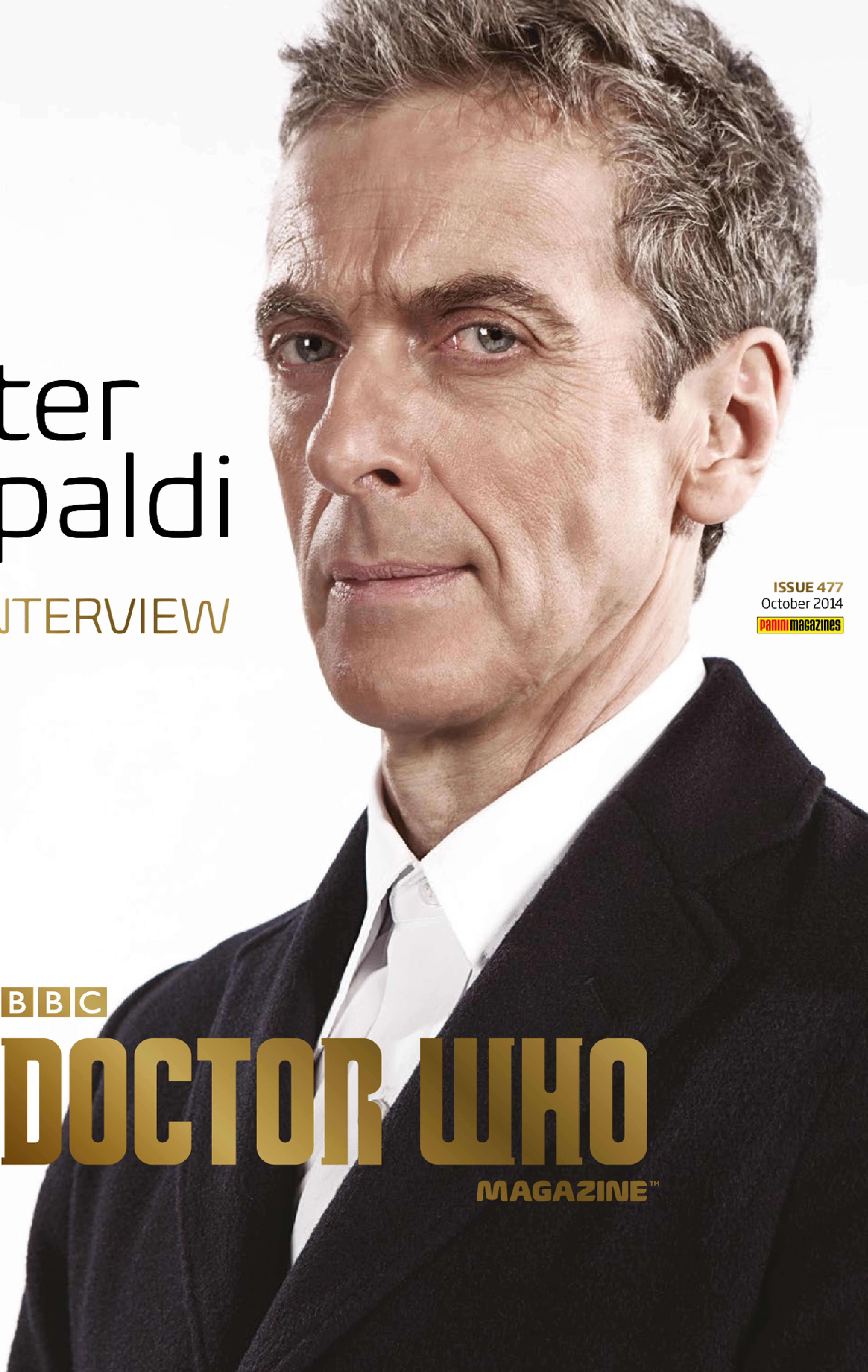

Peter Capaldi

THE INTERVIEW

ISSUE 477
October 2014
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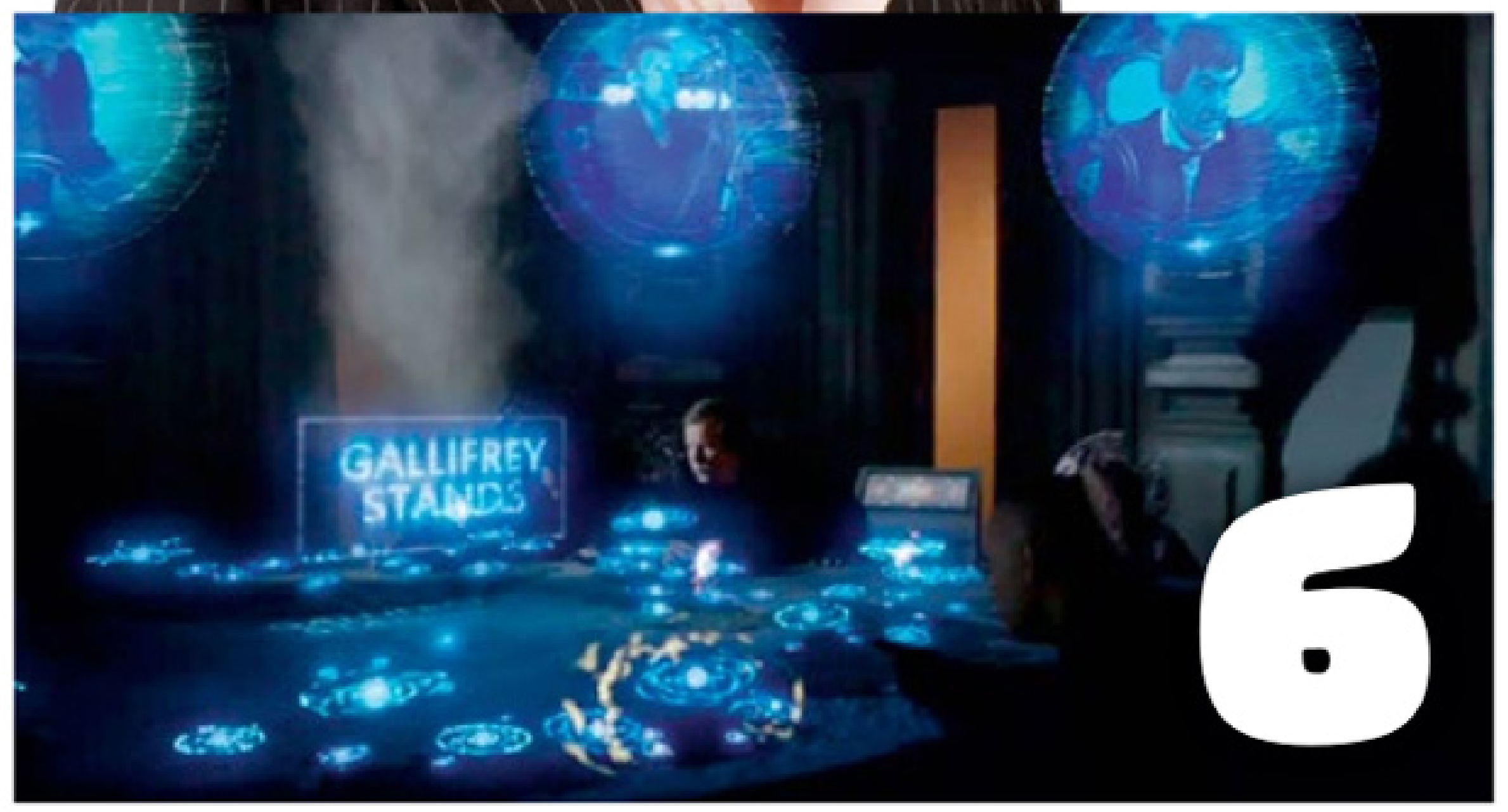

...HIS PALS

My daddy's the top Dalek!

WIN!
DOCTOR WHO
Silhouette
THE CRAWLING TERROR
96

DOCTOR WHO MAGAZINE

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> "The problem is, I'm a *Doctor Who* fan, so I can't not watch *Doctor Who*. Even if it weren't me, I'd be watching it."

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Writers' Guidelines are available by sending an SAE to the editorial address. **DWM** is also in cinemas. I had one in my bag last time I went. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

LETTER FROM THE EDITOR

Okay, here we go everyone! Take a deep breath! *Doctor Who* is back!

Whether you're planning to watch Episode 1 on your television set, or whether you're off to the cinema to watch the Twelfth Doctor on the big screen, Saturday 23 August is set to be a day to remember.

This issue, we once again catch up with the new Doctor, Peter Capaldi, for another good old natter. (And while I think of it, begone, *Sunday Times*, with your 'first interview Peter has given anywhere in the galaxy' nonsense – **DWM** got there first, a good eight months ago!) Now, it's been well documented that Peter is a long-time *Doctor Who* fan, but this issue he reveals that he's also a keen **DWM** reader, which is very reassuring to know. You can find Peter's chat on page 28, along with quite a few exclusive photos from the new series.

Elsewhere in the mag, we're previewing the first four adventures for Doctor Twelve... **DWM** has had a sneak peek at the first half a dozen episodes already, and strictly between you and me, they're looking bloody good. A new era is beginning, and it's going to be a thrill to see how the show adapts and changes to its new leading man over the coming weeks. When discussing the new series this issue, Steven Moffat suggests that it almost feels like the changeover between Jon Pertwee and Tom Baker, in terms of the tonal direction that *Doctor Who* is moving in. (Appropriately enough, this issue we reunite Tom Baker with producer Philip Hinchcliffe, who spearheaded some big changes to the programme when Tom arrived on the scene in the mid-1970s.)

Talking of changes, we've spruced-up the magazine ever so slightly – nothing too drastic, but if the new Doctor can redecorate his TARDIS, we thought we'd have a bit of a tidy-up ourselves. Don't forget to drop us a line to *Galaxy Forum*, and let us know what you think of the mag – as well as the new series – in time for our next edition, where we'll be previewing another four adventures for our favourite time-traveller.

Oh, Doctor, it's so good to have you back! Here we go again...

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Why wasn't my life like this when I was a child? With lots of cars taking me to see *Doctor Who*!"

Well, here we are again.

As I type, up early to meet Tom's deadline, the TARDIS engines are roaring in the sky, and the blue box is about to plunge back to Earth and fire a brand new Doctor into the world. You'd think I'd be a little bit used to this by now, but as ever, I'm glancing nervously at the calendar and sucking my thumb. It's a great look.

The Capaldi era has begun for me, of course. I've seen the fully completed Episode 1, *Deep Breath,* in all its majesty and madness – and somehow I can sense a few of you smirking. Yes, I know, it's been on the internet for a while now. Well, for the record, no it hasn't. Incomplete *Doctor Who* just isn't *Doctor Who*. My wife, one of the best and most experienced producers in the land, refuses to watch *Doctor Who* in that state, because she finds it incomprehensible. Frankly, I gave up thinking I knew better than Sue Vertue a very long time ago – you should too.

I've also seen Episode 4 just about complete (oh, I wonder what you're going to make of that one), and in an hour and 20 minutes, a car will arrive and take me to see the dub of Episode 2. About which I am unreasonably excited, because there are Daleks and explosions and spaceships. And then there will be another car, and I'll go and see a first cut of Episode 11. Why wasn't my life like this when I was a child? With lots of cars taking me to see *Doctor Who*!

It's cool, but it's not taking my mind off the calendar, which is ticking like a cartoon bomb. This is Friday. Next Thursday, the world tour begins, in Cardiff and London. Our show, and our new hero, stand revealed for the first time. What will that be like?

Last night I had dinner with Brian Minchin and Peter Capaldi. Brian and I just thought we ought to have a 'calm before the storm' chat, but of course real life is rubbish at drama, and we just had a jolly time, instead of being all hushed and momentous. Peter, in his gentle, courteous way (apparently that can happen out of Glasgow) was slightly worried that he'd given an interview where it was implied that we'd all had a bit of a squabble over something (we haven't, not even once, for the record.)

"I never said any of that!" he protested to the man who'd once called the Doctors unconventionally attractive and woken up to 'Moffat calls all the Doctors ugly!' all over the internet.

"I know," I said. "It happens. It may happen again. So shut your ugly face!" He punched me over the table, Brian hit him with a chair, and the police were called. (For the humour-challenged, I may well be making that last part up.)

Anyway. I'm too distracted to make proper sense today (partly because Peter's still got me in a headlock), so what do I do when I'm bereft of logic and reason? Yes, you're right! I answer questions!

Deep Breath: now actually finished, and coming to a TV and cinema near you on Saturday 23 August!

Sylvester McCoy in *Battlefield* – both of which are bloody brilliant.

JIM TAYLOR asks: I was just wondering what is the question you thought we should all be asking about Sylvester McCoy in DWM 475? Meanwhile, LEE ZACHARIAH thinks he knows what the question is, and asks: Why is Sylvester McCoy so damn great?

Jim, Lee's question may not be entirely the one I was looking for, but I like it so much, I'm going to answer it anyway. The night of the 50th – of which I've written much angst elsewhere – my handsome clever son, Louis, was sitting next to me in the audience. We were surrounded, as you might imagine, by the great and the good, and he was as cool as ever about that. But then I realised that even he had his limits, because he grabbed my arm and said in awe-struck tones: "Is that *Sylvester McCoy???*" He spent the rest of the evening demanding a meeting with his favourite Doctor, and eventually I fought free of the press, and got a message to the man himself. I took Louis upstairs, and when Sylvester saw us approaching (and *this* is why he's great), he leapt up on the sofa, spun his walking stick like a question-mark umbrella, and windmilled his arms as if he was about to fall over. The Seventh Doctor reborn in an instant, and about to fall off a sofa, as my son raced to his rescue.

Sylvester was a truly great Doctor. If you belong to the dwindling number who think anything different, go and watch *Remembrance of the Daleks*, or *Survival*, or *Ghost Light*, and pop back here when you've got time to make your apologies. Actually, go and watch *Battlefield*. Ignore Angry Andrew and Boring Ben last month – what do they know, just because they made it? It's got a cool monster, great gags, and the best-written Brigadier ever. And Knights from another dimension, which is all I need for a decent evening. I think, when I was young and pompous, I didn't quite get how good this era was but I'm glad I do now. And I'm even gladder that Sylvester McCoy didn't stop being the Doctor, just because he left the show.

ALAN SUNTER and SAL CAMILLERI and ANDREW CLEMENTS and ANTTI BJÖRKLUND and CHRIS KILBY and DANIEL NEW and DANIEL TESSIER and FELIX ELLIS and JONATHAN MACHO and IAN CUTHBERT and JAMES BROUGH and JAMES SLOAN and LUCAS FRENCH and ROB PERRY and RICHARD BREWER and MAATJE DU PREEZ and RYAN WIGLEY and PETER DODD and UNCLE TOM COBBLEY and all ask: In *The Day of the Doctor*, when all the Doctors save Gallifrey, how come the Seventh Doctor appeared both in his question-mark jumper and – looking a little bit older – in his brown jacket and waistcoat? Did he turn up twice?

Oh, it's a Sylvester fest today, isn't it? A Sylv Fest! There you go, a convention title – have it for free, but make sure you invite me. Okay, I've been prepping this one since I noticed the mistake just that bit too late to fix it. But what am I saying?? *Mistake?!* As if! No, no, it was the time differential shorting out, just like in *Time Crash*. He was being shunted through his life span by the presence of all the other Doctors. What, he changed his clothes you say? But that's happened before – it's part of the TARDIS, part of him. Haven't you seen the first regeneration? Or Tom Baker's boots turn into Peter Davison's shoes? Ha, I'm on fire today, no question can fox me!

DAN asks: In *The Day of the Doctor*, the Doctor says he has been preparing for this "all his lives" before his other incarnations arrive to help him save Gallifrey. How did the previous Doctors know what was going to happen, and how were they told? Surely the only one who could have known was the Twelfth?

The Doctors sent a special message back along their time spans, to summon their other selves. I'm quite surprised you haven't noticed that happening throughout the older episodes. See if you can spot all those moments. Write in!

"No sir! All thirteen!"

FINLAY WORRALLO asks: Obviously you haven't cast the actors who will play Doctors Thirteen to Twenty-Four yet. But do you have an in-universe reason why they didn't turn up to help the others save Gallifrey?

It was about how long they needed to keep the calculation going. They only needed 13 life-spans, so only the first, erm, 12, erm, 13, erm, whatever-it-is-now-sorry, showed up.

ADAM ORFORD asks: The Twelfth Doctor doesn't like the colour of his kidneys. So what colour are they, for him not to like them?

They are froon. This is an entirely new colour, which only the Doctor can see.

MARIA SCHMIDT asks: Could you please share with us some more details of the minor characters' backstory? I mean characters like Jenny (how did the Doctor save her when they first met?), Strax (what exactly was he punished for, how exactly did he meet the Doctor?) and Tasha Lem (how, when and where did she meet the Doctor?).

I quite like there being things we don't know – but some of those, if they make good stories, might come up later...

LOUISE POND asks: Does the Doctor use a toilet, and if so is there one in the TARDIS?

We don't want to think about that, do we? Shame on you! But I like your name, so you can stay. Get your mind out of the toilet, though.

PAUL JOHNSON asks: Does the Doctor have a setting on his sonic screwdriver which he uses to make the clothes he and his companions wear, remain clean and undamaged? That could explain why Rose, Amy and Clara never get ladders in their tights.

You've been spending a lot of time looking at legs, haven't you? Behave!!

SIERRA SEIDLER asks: In *The Angels Take Manhattan*, when the Doctor, Amy and River go into the hotel, why didn't they smash the angels? Can the Angels reconstruct themselves?

Yes, they can. Oh, they can. Next time you're on a beach, remember that sand is basically ground up stone. And be careful where you put your towel. Oh, hang on, that's not bad....

JAMES WHITBY asks: In *The Bells of Saint John*, Clara told the Doctor she was given his phone number by 'the woman in the shop'. This has never been explained. Who was the woman in the shop?

Keep watching! There will be an answer!

Kate: behind the times.

MIKE BOND asks: Over Amy and Rory's final episodes it's established that the gaps between the Doctor's visits are getting longer. By the time they meet Kate Stewart, it's July 2016. How then can Kate meet Clara and the Doctor in 2013 in *The Day of the Doctor*?

Ah, yes, well, good point. Some may think that question has no good answer. But as I believe I mentioned earlier, I'm on fire this month and can answer ANYTHING, oh yes. Sadly, however, I've run out of space... **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line. And now turn to page 16, as we speak to Steven and the other writers about the first four episodes of the new series!

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Clara's now sharing the TARDIS with a very different man...

The Doctor and Clara: BACK ON TV!

The new series of *Doctor Who*, starring Peter Capaldi as the Doctor and Jenna Coleman as Clara, begins its run of 12 episodes on BBC One on Saturday 23 August.

The series was launched in a blaze of publicity, including a world tour by Peter and Jenna, which began in Cardiff on 7 August with a screening of the first episode, *Deep Breath*. Over the following days, the stars then visited Seoul, Sydney, New York and Mexico City, before ending the tour in Rio de Janeiro on 19 August.

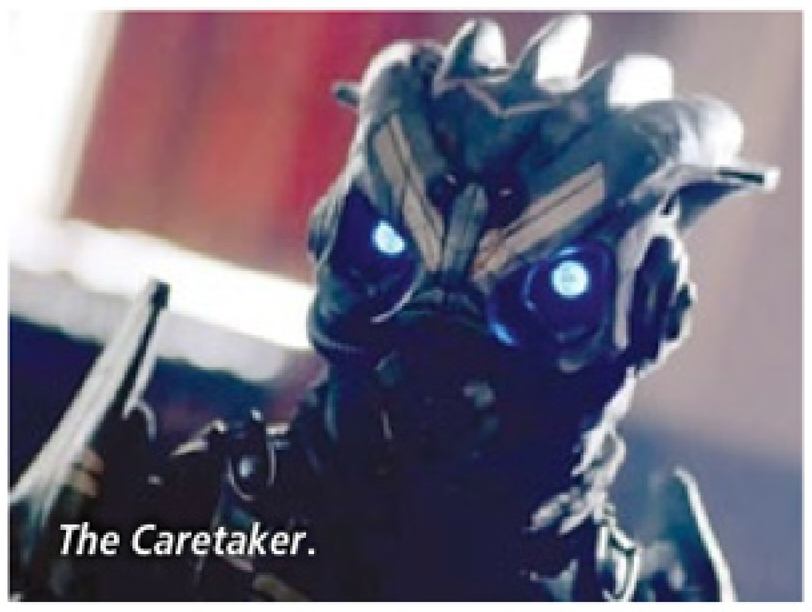
As well as its TV broadcast, select cinemas in countries around the world will also screen *Deep Breath*. Cinema-goers on 23 August will see, in addition to the episode: a Q&A with the guest stars from the story, streamed live from London's Odeon, Leicester Square; an exclusive five-minute video; and a 10-minute behind-the-scenes feature covering the making of the episode, which viewers at home in the UK will be able to see via the BBC Red Button. Visit *www.doctorwho.tv/watch/cinema/* for more information.

Back in business in *Deep Breath*...

IMPOSSIBLE GIRL
LUNCH ON THE OTHER SIDE?

Listen.

Time Heist.



The Caretaker.

2014 Episode Guide

1 Deep Breath

The Twelfth Doctor's feature-length first adventure is set in Victorian times and features the return of Vastra, Jenny and Strax.

2 Into the Dalek

Doctor Who meets *Fantastic Voyage* in Phil Ford's story in which a miniaturised Doctor ventures inside his arch enemy.

3 Robot of Sherwood

The Doctor travels to Sherwood Forest in Mark Gatiss' script, which guest stars Tom Riley as Robin Hood and Ben Miller as the Sheriff.

4 Listen

An unusual – and quite unnerving – tale from Steven Moffat, which sees the Doctor investigating an age-old mystery.

5 Time Heist

Keeley Hawes guest stars as Ms Delphox, in a story written by Steve Thompson.

6 The Caretaker

Gareth Roberts' latest script is set in and around Coal Hill School, where Clara and Danny are teachers.

7 Kill the Moon

Partly recorded in Lanzarote, *Kill the Moon* is Peter Harness' first script for the series, and guest stars Hermione Norris and Tony Osoba.

8 Mummy on the Orient Express

Jamie Mathieson's début script has a large guest cast which includes Frank Skinner, Foxes, David Bamber and Daisy Beaumont.

9 Flatline

The second story from Jamie Mathieson is a comtemporary adventure, which features Christopher Fairbank, Jovian Wade, and Matt Bardock among the guest cast.

10 The Forest of the Night

Frank Cottrell Boyce's script has been described as "sheer magic" by Steven Moffat.

11 Dark Water

Dark Water is the first episode of Steven Moffat's two-part series finale, in which Michelle Gomez takes centre stage as the Gatekeeper of the Nethersphere.

12 Death in Heaven

The last episode of the series sees the return of UNIT, including Kate Stewart (Jemma Redgrave) and Osgood (Ingrid Oliver) and also boasts Sanjeev Baskar among the cast.

Cybermen will battle Tom once more!

Tom Baker, the Fourth Doctor, will battle the Cybermen once more in a new audio adventure from Big Finish Productions. Tom's incarnation only had one television encounter with his arch-enemies, in 1975's *Revenge of the Cybermen*. The new audio story, *Return to Telos*, will also see the first meeting of Leela (Louise Jameson) and K9 (John Leeson) with the implacable silver giants.

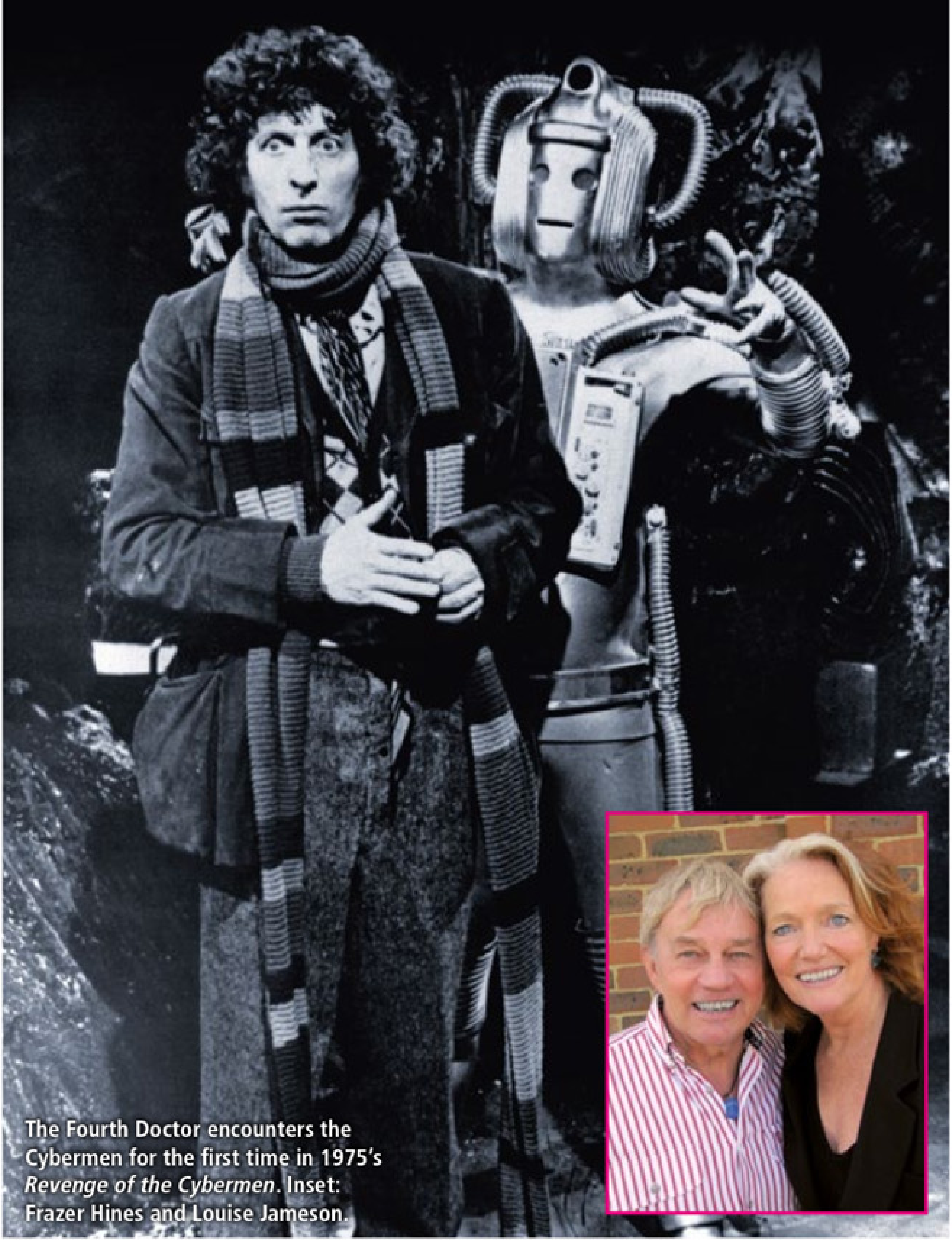
The stage will be set in the June release *The Fate of Krelos*, in which the TARDIS lands on an alien world facing its most dangerous time. Michael Cochrane (who appeared in 1982's *Black Orchid* and 1989's *Ghost Light*) guest stars as Geralk.

The Doctor's past will then catch up with him in *Return to Telos*, which features the Cybermen's adopted home world, and includes the return of Frazer Hines as Jamie, while Bernard Holley reprises his role as Peter Hayden from 1967's *The Tomb of the Cybermen*.

"I don't want to give away too many secrets," says writer and director Nicholas Briggs, "but I can reveal it features the *Tomb*-era Cybermen, with those wonderful monotone voices. They presented an interesting challenge – I got quite a headache using the electronic larynx. And Peter Hayden is indeed part of the story, even though he died suddenly at the end of *Tomb*'s first episode! How can that possibly work? You'll have to wait and see...

"And we have Frazer back as Jamie, in a Fourth Doctor story... the black-and-white and colour eras of *Doctor Who* collide on audio in one exciting story."

The Fate of Krelos and *Return to Telos* will be released in 2015, concluding the fourth season of *The Fourth Doctor Adventures*. A fifth season starts in 2016, featuring Lalla Ward as Romana.

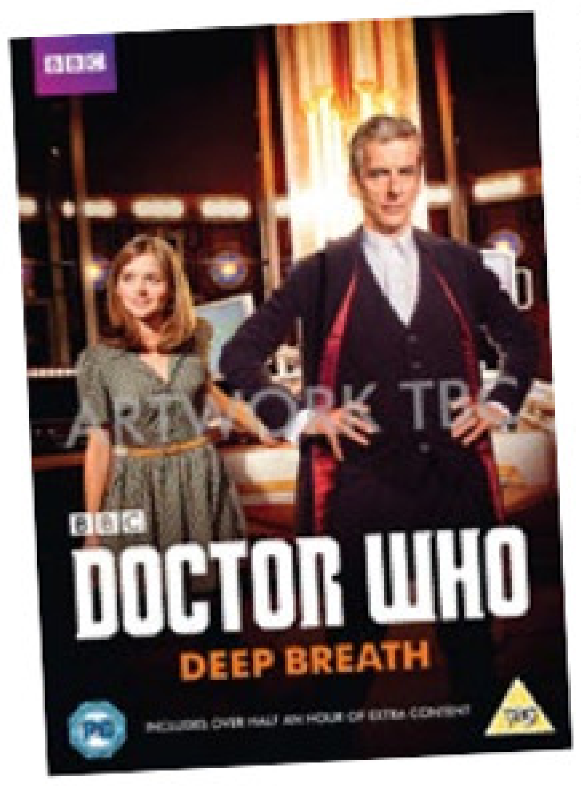

The Fourth Doctor encounters the Cybermen for the first time in 1975's *Revenge of the Cybermen*. Inset: Frazer Hines and Louise Jameson.

Deep Breath comes to DVD and Blu-ray

***Deep Breath* – the feature-length 75-minute first episode of the new series of *Doctor Who* – will be released on DVD and Blu-ray by BBC Worldwide on Monday 8 September, just over a fortnight after its television début.**

The disc will feature some extra material, including *Doctor Who Live: The Next Doctor* (the half-hour BBC One programme that introduced Peter Capaldi as the Doctor) and a behind-the-scenes feature.

Deep Breath will be available to buy from Monday 8 September priced £12.99 (DVD) and £15.99 (Blu-ray).



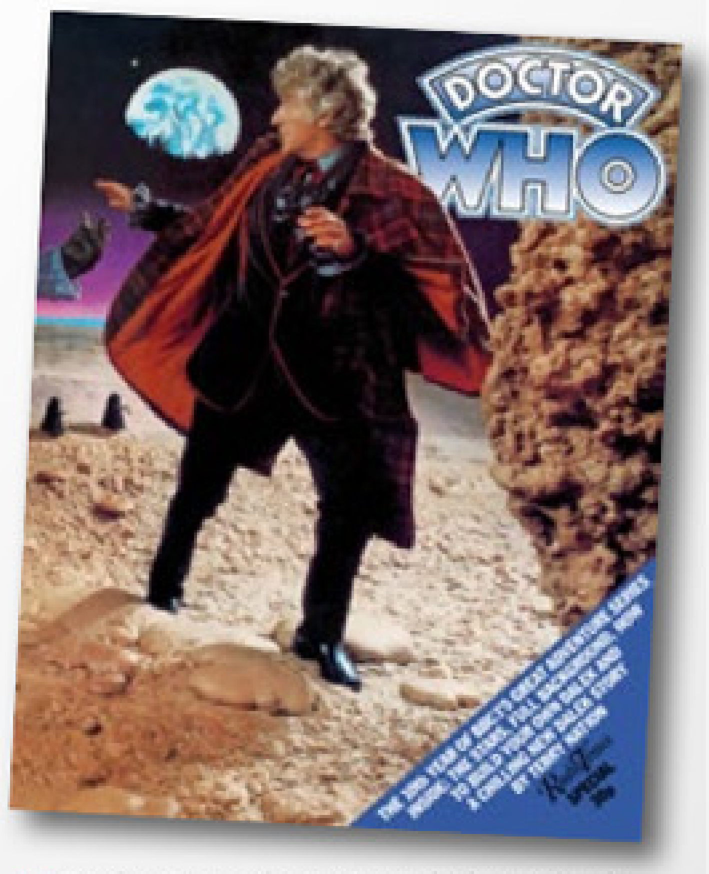
Symphonic Spectacular UK

BBC Worldwide has announced a new run of *Doctor Who* Symphonic Spectacular concerts to be held in different cities across the UK in May of next year.

This new show will include some of the music from the previous *Doctor Who* Proms and the *Doctor Who* Symphonic Spectacular events performed in Australia and in New Zealand in 2012 and 2014. However, it will also feature new material, including pieces from the first adventures of the Twelfth Doctor, not previously performed in any of these earlier shows.

Visit *http://tinyurl.com/dwss2015* to purchase tickets and for dates and venues.

RT Special on iPad



■ *Radio Times* has recently launched a digital edition for iPads, and to mark Peter Capaldi's début, its August 19 issue will include a host of digital exclusives, including expanded photo galleries and a free digital copy of its *Doctor Who Tenth Anniversary Special*, originally published in 1973. The 68-page archive edition was digitally recreated for a reprint in 2003 and has been spruced up for its new incarnation with improved photo scans and a clean-up. The issue is available worldwide via Apple Newsstand.

Lalla's Time Capsule

■ Fantom Films is to publish *Time Capsule*, a celebration of Lalla Ward's time playing Romana, designed and edited by Paul Ballard. The collection contains remembrances from Lalla alongside visual material including costume designs from June Hudson and Doreen James as well as original artwork by Alister Pearson and Andrew Skilleter. All profits from this limited edition collection are being donated to Denville Hall. *Time Capsule* is published in September, priced £10.99. Visit *www.fantomfilms.co.uk* for details.

DVD Guide

■ *The Classic Doctor Who DVD Compendium*, available now from Wonderful Books for £16.99, is an unofficial guide to every twentieth-century *Doctor Who* story that has been released on DVD. Details of every disc are presented in the 436-page book, including information on all the supporting features and extras as well as the TV episodes themselves. It's available as a print-on-demand title from Amazon. For more information, visit *www.wonderfulbook.co.uk*

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COMPILED BY **DOMINIC MAY**

Accentuate!

■ A civil war of *Doctor Who* alumni's American accents is in progress, the rivals including **Matt Smith** (*Lost River*), **Karen Gillan** (*Selfie*), **Christopher Eccleston** (*The Leftovers*), **John Simm** (*Intruders*) and **David Tennant**. The latter appeared at the Beverly Hills TV Critics Association Summer Press Tour on 21 July to promote his role as Emmett Carver in Fox's *Gracepoint*, the US version of *Broadchurch*. ITV will screen the series shortly after Fox's own broadcast commences in October. Eccleston received rave reviews for his performance in *Two Boats and a Helicopter*, the 13 July episode of *The Leftovers*, which was solely devoted to his character Reverend Matt Jamison. Eccleston, who described the episode as "one of the best scripts I've ever read," is now back in the UK recording *Legend*, a drama about the Kray twins.

Catherine Goes Back to School

■ **Catherine Tate** returns as Sarah Postern in Series Two of *Big School*, which begins its run of six episodes from 29 August. Tate stars alongside *The God Complex*'s **David Walliams,** who is also one of the series' writers.

Karen in Hell

■ **Karen Gillan** plays supermodel Lily in forthcoming HBO tennis mockumentary *7 Days in Hell* which is about two tennis rivals competing in an epic seven day match at Wimbledon in 2004. Karen could be seen in *A Touch of Cloth III: Too Cloth for Comfort* which aired on Sky1 on 9 and 16 August. After attending the 21 July première of *Guardians of the Galaxy* in LA, she was also present at the film's European début in London on 24 July, appearing on *Lorraine* the morning of the same day. ABC sitcom *Selfie*, in which Karen wears a wig made out of her own hair, commences on 30 September.

Back to school for Catherine Tate.

Master's Intrusion

■ **John Simm**'s drama *Intruders*, in which he stars as Jack Whelan, launches on BBC America on 23 August. Until 14 September, he can also be seen as John Middleton in BBC One's *The Village* which features **Derek Riddell** and **David Ryall**.

John Simm in *The Village*.

Doctorates

■ **Paul McGann** accepted his honorary fellowship from Liverpool John Moores University for outstanding contribution to the arts at Liverpool Cathedral on 14 July accompanied by his mother Clare, and partner **Susannah Harker** (who had starred in Big Finish's version of *Shada*). **Peter Davison** plays Oliver in David Hare's *The Vertical Hour* at London's Park Theatre from 23 September to 26 October (Box office 020 7870 6876 or *boxoffice.parktheatre.co.uk*). Unfortunately **Colin Baker** had to withdraw from July's *Mog Bridges* at the Malvern Festival Theatre due to illness. *The Battle of the Five Armies*, the final *Hobbit* movie, will be released on 12 December featuring **Sylvester McCoy** as Radagast the Brown. **John Hurt** plays Lord Cotys in the current cinema release of *Hercules*. **Tom Baker** is the voice of Confused.com's *£Million Mega Draw* TV and radio adverts.

Captain Commonwealth

■ In typical ebullient style **John Barrowman**, who had previously taken part in the Queen's Baton Relay, serenaded during the *Kingdom of the Scots* self-deprecating Commonwealth Games opening segment in Glasgow on 23 July, sending a clear message to certain countries by kissing one of the male dancers. Barrowman was interviewed by broadcaster Russell Davies (no, not that one) for Radio 2's *The Art of Artists* on 28 July. Joining the cast of our **Russell T Davies**' *Cucumber* are **Adjoa Andoh** as Marie, **Ardal O'Hanlon** as Brian and comedian **Rufus Hound**. Production company RED is looking for real-life sex stories for web series *TOFU*, devised by Russell and made by **DWM**'s **Benjamin Cook**.

© MATT BARON/BEI/REX

Karen Gillan, looking stunning at the LA première of *Guardians of the Galaxy*.

Dreadful Dispatch

■ **Billie Piper**, who appeared on ex-husband Chris Evans' Radio 2 show on 18 July, will not join *Great Britain*'s West End transfer after it completes at the National Theatre on 23 August due to her shooting commitments on Season Two of *Penny Dreadful*. **Bernard Cribbins** performed as Old Jack at the CBeebies Prom at the Royal Albert Hall on 26 and 27 July. Prior to that he was the commentator for disabled people boating charity Wheelyboat Trust's 30th anniversary event at Bisham Abbey National Sports Centre on 15 July.

Quickies

■ **Bonnie Langford** reprises the Lady of the Lake in a new UK tour of *Spamalot* from January to July 2015. **Mark Gatiss** was a guest on *David Bedella and Friends – Primetime!* at London's St James' Theatre Studio (3 August). **Noel Clarke** fronts Dot London domain's advertisement (catch it via YouTube). **Camille Coduri** was recently a *Lorraine* guest (15 July). **Dan Zeff** is director of BBC Three's current six-part comedy *Siblings*. Restored 1996 film *Monarch* (see **DWM** 475) with **TP McKenna**, **Jean Marsh**, **Peter Miles** and **James Coombes** premières at London's Tricycle Cinema (14 September). **Dominic Glynn** has scored corporate greed cinema documentary *A Dangerous Game* (out 5 September). **Rona Munro** wrote Radio 4's *The Stanley Baxter Playhouse: Meg's Tale* (18 July). ITV's four-part *The Great War: The People's Story* is narrated by **Olivia Colman** with real-life character portrayals from **MyAnna Buring**, **Daniel Mays** and **Brian Cox** . It airs during August.

Obituary

■ **Zohra Segal**, who was an extra in *Marco Polo* and played Sheyrah in *The Crusade: The Knight of Jaffa*, died on 10 July aged 102. **Ray Lonnen**, who was Gardiner in *Frontier in Space*, died on 11 July aged 74. **Imogen Bain**, who played Janine and Florm Rox Fey Fenerill-Slam Slitheen in *The Sarah Jane Adventures: Revenge of the Slitheen*, died on 5 July. **Leonard Kingston**, who was an extra in *The Smugglers*, *The Highlanders*, *The Underwater Menace*, *The Macra Terror*, *Doctor Who and the Silurians* and *The Mind of Evil*, died on 3 July aged 84. **Illario Bisi Pedro**, who played Kurkutji in *Four to Doomsday*, died last year. Equity has lately reported the deaths of **Derek Smee**, who played John Ransome in *Spearhead from Space*, *Ghost Light* floor assistant **Eirwen Davies**, *The Smugglers* extra **Tony Madison** and *The Gunfighters/Doctor Who and the Silurians/Robot* extra **Maureen Nelson**. **DWM**

Ray Lonnen in *Frontier in Space*.

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GALAXY FORUM

DOCTOR WHO
AM I A GOOD MAN?
Get ready to meet a very different kind of Doctor!

The imminent arrival of the Twelfth Doctor, remembering the departed and script-editing hell... it's your letters!

Welcome to the most exciting time of the year – the time when a brand new series of *Doctor Who* is on TV! The teasers and trailers have been whetting appetites in the weeks leading up to the first episode, *Deep Breath*...

EXCITEMENT PEAKS!

Half time in the World Cup Final. For me, it wasn't the football I was interested in. It was, of course, the *Doctor Who* trailer. *Amazing!* That's the only word to describe it. Peter Capaldi's Doctor looks like he'll be a dark character – just what the show needs. There seem to be many new villains and some old ones on the way. BRING ON THE NEW SERIES!

JAMES HICKEY (15) SLANE, IRELAND

I have just seen the latest trailer. While it's very difficult to judge from such a short exposure, I do like what I am seeing. Capaldi's Doctor, judging by initial appearances, seems be a more measured man than Matt Smith's incarnation. That said, there seems to be an agenda driving this Doctor: he's concerned as to whether he's a "good man" and about the "mistakes" he says he has made. But what does he intend to do about it? On the surface, then, a markedly different temperament from his previous incarnation. He's certainly a Doctor I am looking forward to getting to know.

JAMES SLOAN EMAIL

TEXT IN!

Message us from your mobile!

- **DAVE GOLDSMITH** Just watched the lovely Neve McIntosh in the 2003 version of *Hound of the Baskervilles* with Richard Roxburgh as Holmes and highly recommend it to fans of our fave Silurian! She was great!
- **NOAH FAITHFULL** (16) I love the 1979 Tom Baker story *Nightmare of Eden*. It's my favourite *Doctor Who* story of all time.
- **CORPORAL BELL** Just seen Michael Greco in a TV ad. Anyone else think he'd make a great Master? He's got that Roger Delgado look now.
- **ADRIAN FLETCHER** Been listening to *The Avengers* audios from Big Finish, featuring Colin Baker! My favourite Doctor in my favourite ITV show!
- **LYNDA PRICE** "Am I good man?" asks the Doctor. I certainly hope so...!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.

The first full trailer for the new series has got me so excited. I'd almost given up hope that we were ever going to get to the new Doctor, despite Matt Smith's assurance that "he's a coming" in *The Time of the Doctor*. I know you can't always judge a series by its trailer, but it looks absolutely brilliant. The Doctor looks a bit scary, but I hope that's all part of the fun. Good luck Peter and Jenna – but somehow, I don't think you'll need it!

EMMA BRENNAN EMAIL

After watching the official new series trailer I have only these words to say: epic, awesome, magnificent, spectacular, brilliant, fantastic and *oh my God!* Whoever edited this trailer and put it all together is so awesome, it scares me a little. This is the most extraordinary *Doctor Who* trailer I have ever seen which introduces a new Doctor. The Twelfth Doctor is already embedded in my heart and Clara is adorable as ever – they are going to make one hell of a team! How is it possible that I can be even more excited than I was beforehand? I was already juiced up to the max but now I'm actually going to self-combust!

LOUISE POND EMAIL

You're getting over excited again, Louise. Deep breath! Now, the production designer of the new series is Michael Pickwoad...

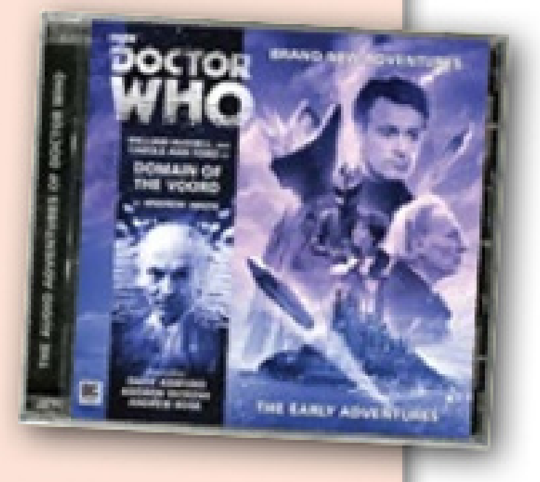
Peter Capaldi takes on the title role.

STAR LETTER

Deep Breath. That's what you take when you hear a new story title for the first time. I used to base my choice of Target novelisation upon how exciting the title sounded. Unashamedly blunt titles with words like 'Doom', 'Death' or 'Terror' would easily win me over before those with 'Operation', 'Museum' or 'Colony'.

Similarly, my excitement over new upcoming episodes works in the same way. However, this can be misleading. I thought *Fear Her* would be one of the scariest stories ever while *The Lodger* sounded quite dull; I was wrong on both counts! However, by the age of 41 I think I must have finally started to expand my mind (just a bit) and I find *Deep Breath* a strangely alluring title. It kind of sets me on edge but I don't know why. *The Deep Breath of Doom* would have given me a better idea what to expect but as it is, I'm on tenterhooks, pensive. Here we go – *Deep Breath* everyone!

MARK HOLDING EMAIL



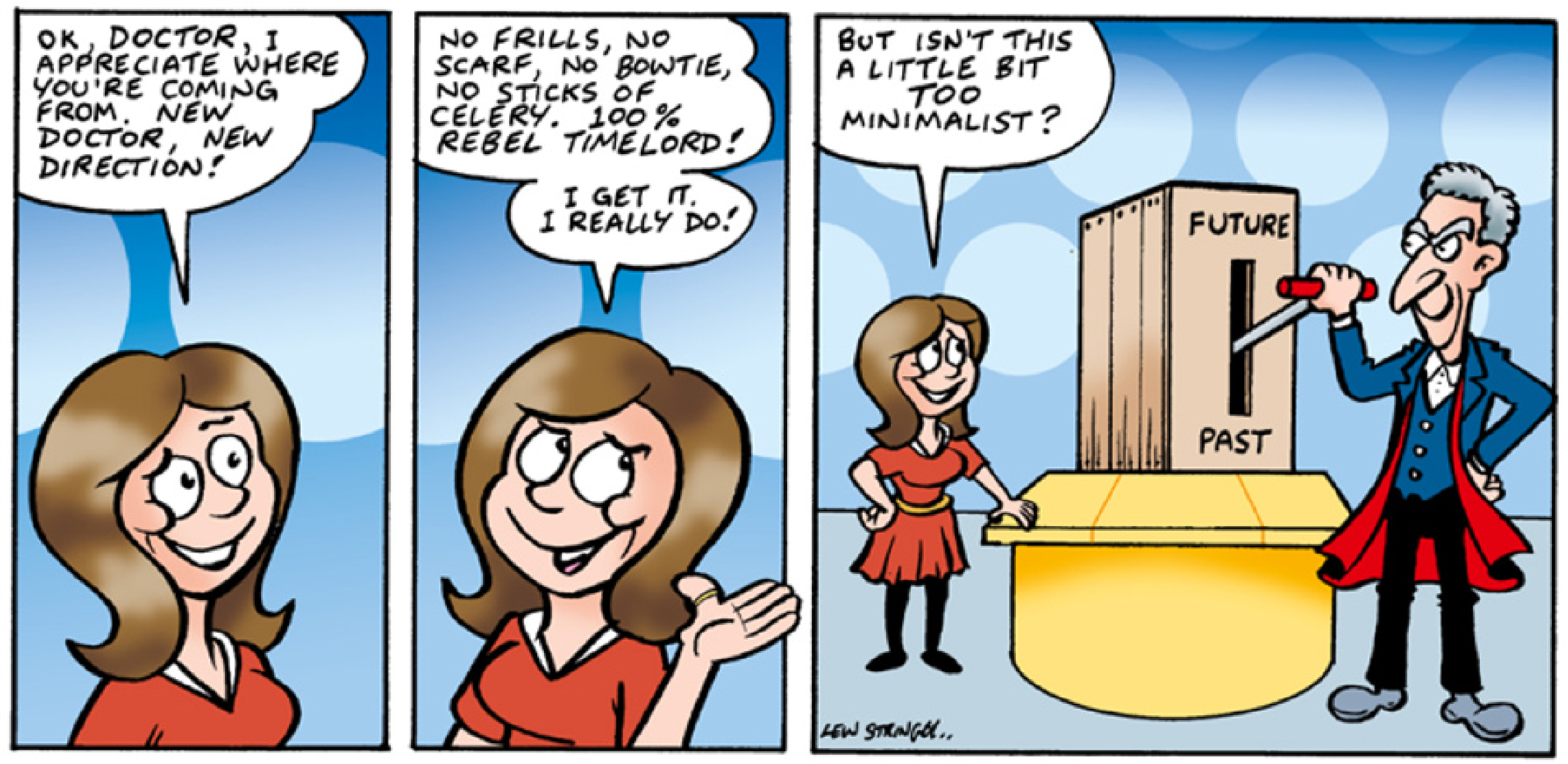
Mark's letter wins him a copy of *Domain of the Voord*, a new audio adventure by Andrew Smith for the First Doctor, Ian, Barbara and Susan, starring William Russell and Carole Ann Ford. It's out in September from *www.bigfinish.com* priced £14.99 on CD or £10.99 to download.

DYNAMIC DESIGNER

Great interview with production designer Michael Pickwoad in **DWM** 476. It always fascinates me to read how episodes of *Doctor Who* are designed and put together. What I found so refreshing was the way Michael Pickwoad described his creative process, how he sketches his ideas on paper, rather than doing everything on computers. How nice that he let you borrow his sketch book as well to choose which illustrations to use in the magazine.

PAUL BOWLER EMAIL

THE DAFT DIMENSION by Lew Stringer


OK, DOCTOR, I APPRECIATE WHERE YOU'RE COMING FROM. NEW DOCTOR, NEW DIRECTION!
NO FRILLS, NO SCARF, NO BOWTIE, NO STICKS OF CELERY. 100% REBEL TIMELORD!
I GET IT. I REALLY DO!
BUT ISN'T THIS A LITTLE BIT TOO MINIMALIST?
FUTURE
PAST
LEW STRINGER..

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

What a lovely, considered interview with Michael Pickwoad in issue 476. I'm always in awe of people that have any leanings towards drawing as I have no skill in that area myself. To read that Michael always starts with pencil and paper is heartening, especially working in an industry that is so led by technology these days. Michael's work on *Doctor Who* has been nothing short of exemplary, and I hope he stays with the series for many years to come.

CLAIRE MAXWELL EMAIL

STARS REMEMBERED

The tributes in **DWM** recounting the lives of sadly recently deceased *Doctor Who* legends such as Derek Martinus and Kate O'Mara are fantastically detailed and well written and I'm constantly seeing praise for them in *Galaxy Forum*. They always show different and intriguing sides to some of the best of *Doctor Who*'s creative cast and crew over the years.

Instead of only appearing on the sad occasions we lose a great talent, it'd be special to celebrate and relive some of *Doctor Who*'s older losses like an article on the life of the brilliant Michael Craze or John Nathan-Turner. *Doctor Who* has such a rich tapestry of talent who we sometimes forget have had a wonderful career and life outside of the show that it'd be easy to pick people for you to pay tribute to.

MATT HOLSMAN EMAIL

I knew very little about *Doctor Who* director Derek Martinus until I read Marcus Hearn's excellent tribute piece last issue. All that tireless work, on *Doctor Who* and beyond, always pushing to do more work around the world. It's sad that I have only found out about Derek's wider work becasue of his sad death, but I will look at his *Doctor Who* work in a new light after Marcus' well researched, respectful tribute feature.

GARY McKEE EMAIL

A KINDA SURPRISE?

DWM 476's *Fact of Fiction* on *Kinda* was another great read from one of my favourite bits of the mag. There's always something new to discover about a story, but here it was old information that gave me pause for thought. I'd forgotten that writer Christopher Bailey became disillusioned with the process of writing for TV and walked away. *Kinda* is one of the best *Doctor Who* stories of all time, and *Snakedance* is up there, too. To think we had no further classics from this brilliant writer is one of the great crimes of *Doctor Who*.

GERARD FINCH EMAIL

The *Fact of Fiction* about *The Talons of Weng-Chiang* in **DWM** 475 was very interesting. Last time I saw *Talons*, I was surprised to note that the dressing room shared by Chang and Sin doesn't seem to be the star dressing room! I wonder who is the 'real' star at the Palace? Their dressing room is on the left of the corridor, while the star dressing room is at the end of the corridor. Given that their performance is so utterly remarkable, maybe singer Lettie Randall has a better agent?

On a related note, has the 1966 First Doctor story *The Savages* been given the *Fact of Fiction* treatment? If not, please do so henceforth. Two polls on the trot have proved it to be the 'Most Forgotten *Doctor Who* story', and it's blummin' marvellous. It's also Dodo's finest hour. This is a story which needs its profile raising.

CHRIS WINWOOD EMAIL

The Savages hasn't been covered by *The Fact of Fiction* yet, Chris. But its time will come...

The Savages – it's underrated, says Chris Winwood.

UNDER PRESSURE

I enjoyed the second part of the Terrance Dicks interview in **DWM** 476 just as much as the first. Reading what he has said about how late they were getting any actual scripts to edit, makes the 1970s episodes that he worked on even more amazing. He must have had a lot of pressure on him. And Terrance, you *can* write as well as Robert Holmes.

KATE GRIFFITHS EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@Garethothevworp** Well I never! The Master was the villain in early drafts of *The Talons of Weng-Chiang*. Just when you think you know everything. Thanks, **DWM!**
- **@paul_bowler** Vworp Vworp! *The Essential Doctor Who: The TARDIS* is great, over 100 pages of dimensionally transcendental brilliance!
- **@IainAGrahamRFC** Excellent conclusion to the comic strip *The Crystal Throne* starring Strax, Jenny and Vastra.
- **@wobblysets** The interview with Michael Pickwoad in **DWM** is brilliant. I hope he stays for a long time.

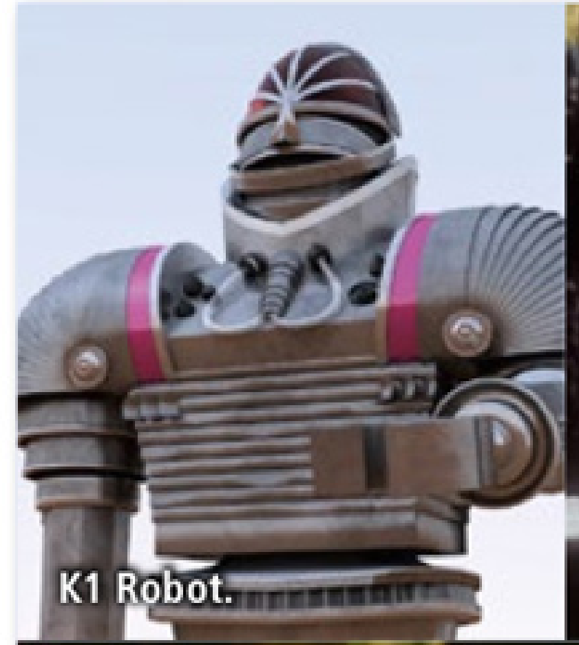
Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

Loving the Terrance Dicks interview – but honour compels me to correct the assertion that Justin Richards commissioned Terrance to write *The Eight Doctors*. Nuala Buffini (sister of award-winning West End playwright Moira Buffini) was first range editor: she set up the BBC *Who* book range with publisher Rona Selby months before I took over (and years before Justin took over from me!).

STEVE COLE EMAIL

Thank you for the memories of two excellent former script editors in **DWM** 475. Both the Terrance Dicks ►

THE PLANET OF DECISION!



K1 Robot.

Morbius.

Rutan.

Vampires.

Raston Warrior Robot.

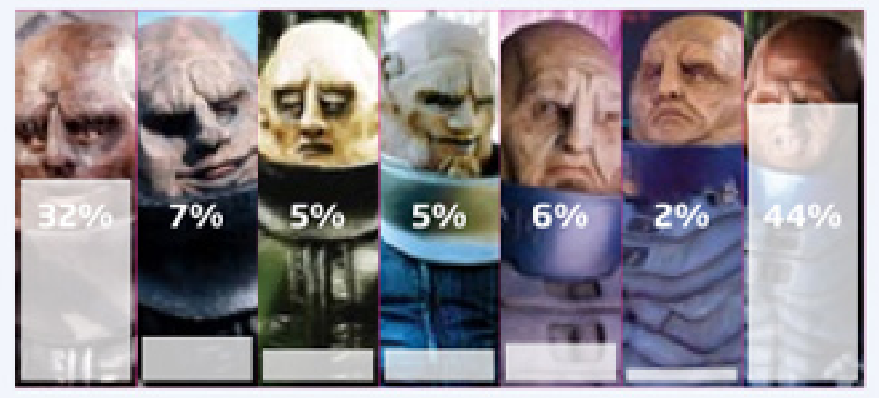
As seen in our recent interview, Terrance Dicks created some of *Doctor Who*'s most memorable monsters. But what's your favourite?

Is it the Giant Robot – *aka* K1 – from *Robot*? How about the Morbius creature featured in *The Brain of Morbius*? Perhaps you prefer the Rutans, as seen in *Horror of Fang Rock*? Or the sinister Vampires of *State of Decay*? Or do you think that the *The Five Doctors*' Raston Warrior Robot should leap away with a win? Cast your vote at:

tinyurl.com/dwmpoll22

The poll closes on 26 September, and we'll reveal the results in issue 479. There are no prizes, though – it's just for fun.

In **DWM** 475, we asked you to choose your favourite Sontaran clone, as featured in *Doctor Who* over the years. The clear winner was recent favourite Strax with 44% of the vote. Second was original Sontaran, Linx, with 32%. Styre took 7%, Staal 6% and fifth place was tied between Stor and Stike with 5% each. Marching up in last place was Kaagh with 2%. *Sontar-ha!*



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

FREE PUBLIC

The puppet returns! A short video featuring the fan-made and oh-so-cute Doctor Puppet, marking the arrival of the Twelfth Doctor. Search YouTube for: **Striking Twelve Doctor Puppet**

The Fourth Doctor
Gene Wilder

If *Doctor Who* had originally been made in the USA, what would it be like? This fan-made video recasts the Doctors with American stars! Search YouTube for: **Doctor Who American Celebrate**

Doctor Who, reimagined as a Japanese martial arts movie? The Doctor takes on Daleks and Cybermen in this fan-made video. "Sonic screw sword go!" Search YouTube for: **Doctor Who Japanese**

The *Doctor Who* theme has been played in many weird and wonderful ways. Here a fan has the theme being accompanied by a screaming goat. Yes. A goat. Search YouTube for: **Doctor Who Goat**

This charming fan-produced video reimagines scenes from 50th Anniversary Special *The Day of the Doctor* in Lego form – including every Doctor! Search YouTube for: **Day Doctor Lego**

◄ and Andrew Cartmel features were enjoyable and gave a great insight into their respective eras.

The piece by the humble Andrew Cartmel was outstanding. It brought back memories of the final two seasons of the original run and the excitement I felt about *Doctor Who*'s new direction. Seasons 25 and 26 deserve to be re-appraised by anyone who hasn't seen them.

MARK DE COSEMO EMAIL

I love Terrance Dicks and his contributions to *Doctor Who* are without measure. The interview with the great man has been excellent, but I must call him out on one point. I think it's a bit harsh to call Douglas Adams "a shambles" as a script editor. I love the scripts for Season 17. I would hate to remind Terrance that he script-edited *The Mutants*, *The Time Monster* and *The Monster of Peladon*, all of which are pretty ropey!

COSMO BULLIVANT HIGH WYCOMBE

Rona Munro's contribution to the *Cartmel Master Plan* feature in issue 476 was very interesting. She made some very insightful comments and I'm pleased to see that her career has blossomed in the years since *Survival*. I laughed at the titles of her upcoming trilogy of stage plays – *The Key Will Keep the Lock*, *Day of the Innocents* and *The True Mirror*. They all sound like *Doctor Who* story titles!

BESS WILLIAMS SHIPLEY

CONTINUITY CAPERS

Doctor Who's continuity may be difficult to navigate, apparently contradictory at times, but oh what fun we have trying to make sense of it all. Above and beyond all of that, though – and far more significant – is an undeniable consistency across 51 years of fantastic, ambitious, creative, and unfathomable brilliance. The forthcoming season seems, thankfully to be no exception at all. I'm ready for take off, so let's go!

PHIL JOHNSON EMAIL

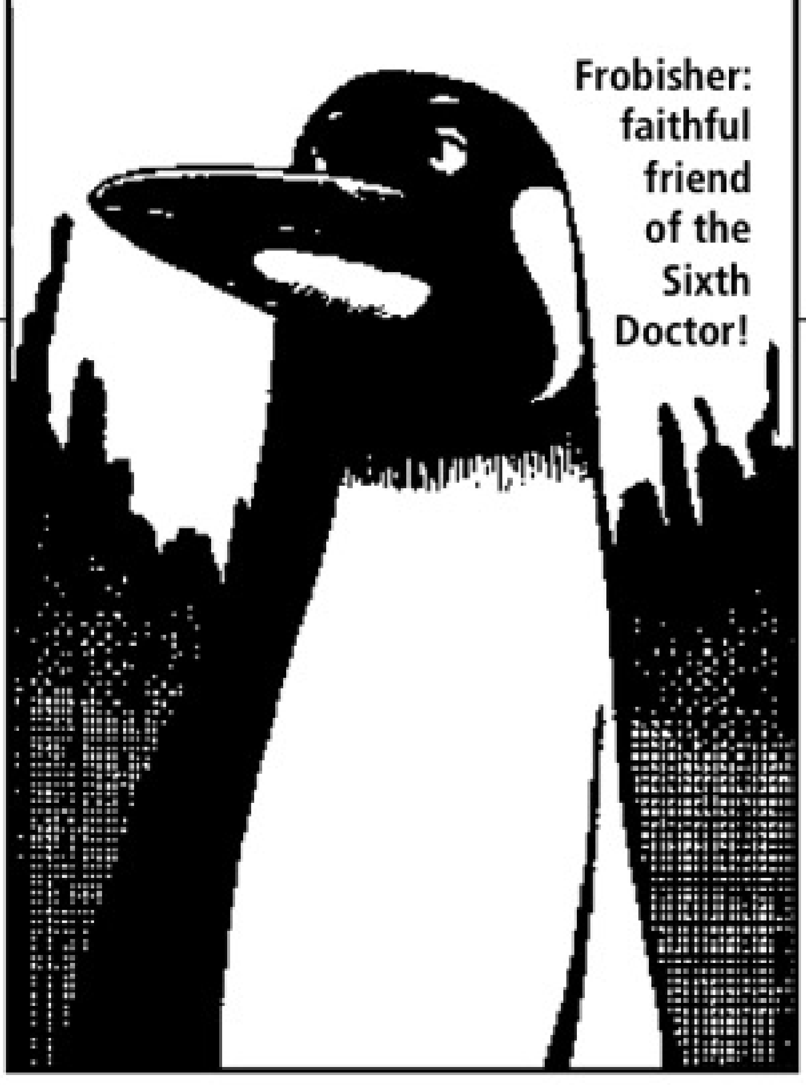
Why do *Doctor Who* fans make such a fuss about continuity? If ever there was a TV series where things need not be consistent from episode to episode, it's *Doctor Who*. Unlike shows such as *EastEnders* and *Casualty*, *Doctor Who* is all about people meddling with history. Variations to facts established in earlier stories could, and maybe *should*, be occurring all the time? Worried about contradictions in UNIT dating? Blame it on the Time War!

TONY RUSKIN EMAIL

A NOVEL RETURN

I'm really looking forward to the forthcoming novels to tie in to the new series. I hope this is the start of a regular publishing schedule again for the sets of three books, which has been a bit patchy in the last few years. I particularly like the look of *The Blood Cell*, and I wonder if *The Crawling Terror* is bringing an old foe back to face a new Doctor? I do hope so!

DEBBIE GRIEG EMAIL



Frobisher: faithful friend of the Sixth Doctor!

BIG THOUGHTS

I have been pondering for a number of months now how far Steven Moffat thought things through when he made Big Finish adventures part of the canon in *The Night of The Doctor*. Firstly, since Big Finish has dramatised (or is about to) various *New Adventures* novels (*Love and War*, *Damaged Goods*), does that mean the *New Adventures* are also now canonical? Is the book version of *Human Nature* therefore legitimate in addition to the TV? I'm very confused.

More positively, since Big Finish has, in stories such as *The Holy Terror*, included **DWM** comic strip favourite companion Frobisher, does that mean that the **DWM** comic strip is now part of the canon? Could that mean that Beep the Meep or Brimo the Time Witch will make a major appearance opposite Peter Capaldi's Doctor? Oh, I do hope so – the possibilities are so exciting. Let's start the campaign right here to make this happen!

Yours, hoping for the Freefall Warriors to appear on TV!

SIMON PEDLEY EMAIL

We'll let you into a secret, Simon. It's *all* canonical. Especially those Weetabix cards.

LOOKING FOR THE TSV

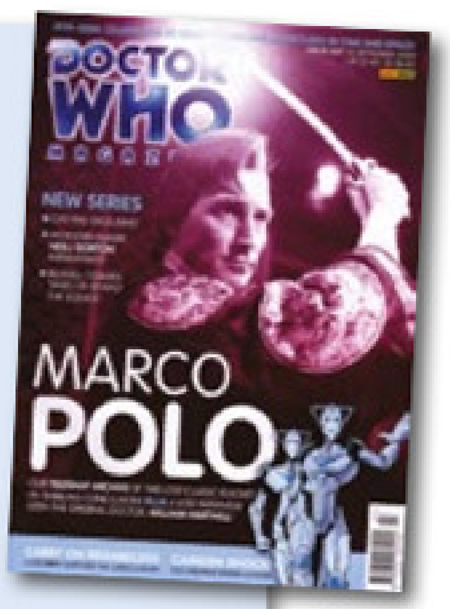
I've been a life-long reader of **DWM** and greatly enjoy it, thank you for so much pleasure over the decades. Could you please let me know something though? Each month on the back inside page I turn it around to see the answer to *The Six Faces of Delusion*. Alongside this is the answer to the *Time-Space Visualiser* – but where is the question? I search the magazine each month and still can't figure it out!

CHRIS BUSWELL EMAIL

Look again at the *Coming Soon* pages, Chris... That's all for now. Keep writing in, and see you next time with your thoughts on the 2014 series of *Doctor Who*! **DWM**

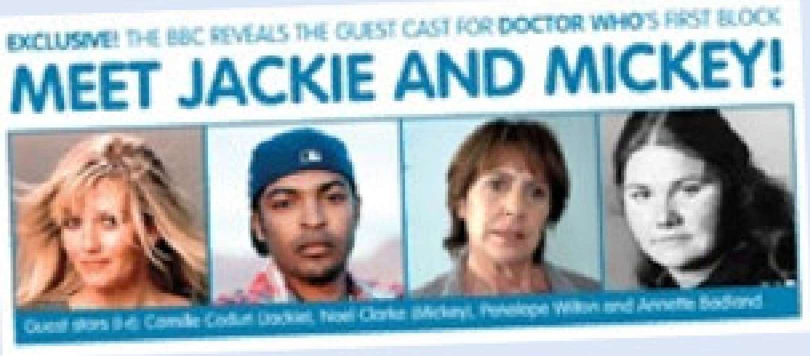
ON THIS MONTH... 10 YEARS AGO

It's 2004 and **DWM** 347 eagerly awaits the brand new series of *Doctor Who*!



SIGNIFICANT OTHERS

With the return of *Doctor Who* to TV screens only months away, *Gallifrey Guardian* revealed that Camille Coduri would be playing Rose Tyler's mother, Jackie, and Noel Clarke would play Rose's boyfriend, Mickey. "Jackie is a lively character, and Camille captured that from the moment she walked into the room," producer Phil Collinson told **DWM**. Casting Mickey was difficult, however. "We must have auditioned hundreds of young men!" revealed Phil. "But within days, Noel was our one and only choice. He brings Mickey to life, and gives the character so much wit and energy."



EXCLUSIVE! THE BBC REVEALS THE GUEST CAST FOR DOCTOR WHO'S FIRST BLOCK

MEET JACKIE AND MICKEY!

Guest stars (l-r): Camille Coduri (Jackie), Noel Clarke (Mickey), Penelope Wilton and Annette Badland

GOOD MEDICINE

Previewing *Medicinal Purposes*, the latest audio *Doctor Who* adventure from Big Finish starring Colin Baker and Maggie Stables, **DWM** spoke to actor David Tennant, who was playing the supporting role of Daft Jamie. "This is my second 'canonical' role but the fifth altogether," explained David, who had previously performed in *Scream of the Shalka* and the Big Finish audios *Colditz*, *Sympathy for the Devil* and *Exile*. "It's the first time I've met Colin Baker, who's great fun," said David, agreeing that "it would be nice" to work with as many of the Doctors as possible. A decade later, and David has done quite well on that score!

FUTURE CLASSIC

In *Production Notes*, Russell T Davies shared his excitement about a script for the new series by Steven Moffat. 'I want to read this again, just for the pleasure,' wrote Russell. 'Honestly, the day this script arrived, people ran around and sang songs and reinvented the telegram, just to celebrate how good it is.' This would be the first of many great scripts from Steven...

THE MOST INCREDIBLE YEAR IN DOCTOR WHO HISTORY...

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THE OFFICIAL GUIDE TO DOCTOR WHO'S 50th ANNIVERSARY
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WORDS BY **BENJAMIN COOK**

> "It's not unremittingly grim, but it's definitely more frightening. It's more serious. That's how it feels like it's going this year."
>
> **MARK GATISS, EPISODE 3 WRITER**

It's 2014. A new Doctor, with an older face, in a series that has a certain confidence, a swagger, that's both a mission statement and downright contagious. "Yes, it is," says showrunner Steven Moffat. "Knock on wood – and I did, literally, knock on wood there – it has been a slightly crisis-free series, given that *Doctor Who* has a crisis every single day. I feel as though we seem to have got the hang of it. A disgraceful thing to say at this late stage, that I've finally got the hang of making this show. Isn't that a relief? But I haven't been stressed out this year. I've been knackered, working every hour, working over the weekend, getting up at five, the usual stuff, but I've always felt, 'This is actually going pretty well.' Brian [Minchin, executive producer] has been great – a very calming influence, but autocratic when he needs to be – and I've a team of brilliant producers. It's been as close as *Doctor Who* can get to calm. But perhaps that's because we've been so focussed on launching Peter Capaldi. I have to keep reminding myself that most people don't know he's the Doctor yet. I've been watching him for months. I'm quite surprised when I see Matt Smith's face on a poster. To everybody else, Matt is still the Doctor. But that's about to change..."

"What I find really fascinating is, we all know there are distinct eras of *Doctor Who*," says Mark Gatiss, who's penned this year's Episode 3, *Robot of Sherwood*, "but sometimes we forget that of course we're still living through them. The look of the show, the tone of the show, is changing. That's what's exciting, and it's always a challenge, because you're contributing to the myth. But also each time it moves on, or the Doctor changes, or the companion changes, you're telling a different kind of story. One of the things I'm excited about with this new season is the tonal shift. It's like the difference between the end of Pertwee and the beginning of Tom Baker, and it's vital for the survival of the programme that it keeps reinventing itself. You may be aware that things are changing, but that's what gives it a frisson. Since it came back in 2005, the default story, as a template, is *City of Death* [1979], but as of this year the default is a bit more like *Horror of Fang Rock* [1977]. Now, *Fang Rock* is not *Genesis of the Daleks* [1975], it's not unremittingly grim, but it's definitely more frightening. It's more serious. Okay, it has a great big ball of green snot in it... but it's fundamentally more creepy. That's how it feels like it's going this year." ►

Deep Breath

Steven Moffat tells **DWM** about the challenges of writing the first episode for a new Doctor – and how the series is going to get darker...

PREVIEW BY **BENJAMIN COOK**

Steven Moffat has been here before. In 2010, he introduced Matt Smith's Doctor, reiterated *Doctor Who*'s aims and values, and told a rollicking good adventure story while he was at it. Was it easier this time around? Or was there a sense of, 'Oh crap, I used up all my best how-to-introduce-the-new-Doctor ideas in *The Eleventh Hour*'?

"Well," says Steven, who scripted *Deep Breath*, "it's always an 'oh blimey' moment, because you should never think, even on *Doctor Who*, that replacing your leading man – and replacing someone as brilliant as Matt Smith – is in any sense easy. It's as difficult as it is for any show to replace the lead. It's a mad idea. You don't particularly want to have to do it. You'd very happily carry on with the same Doctor for 20 years, if any of the Doctors would let you. It wasn't like the audience was crying out for a new leading man. They simply weren't. But this time around it's a completely different problem to solve. *The Eleventh Hour* is one of the great moments of terror that it's remarkable *Doctor Who* survived. The entire cast quit. The producer and both the execs quit, on the same day. By no means was *Doctor Who* supposed to survive that. That's not something that happens. That's not something you wish on any television series. And all I could think of was, 'Let's turn up and *pretend* to be *Doctor Who*. That's what we're going to do. It's only *Doctor Who* because it's called *Doctor Who*.' I went to great pains at the time to say that this was a clean slate and a fresh new start. Was it bollocks. It's exactly what you don't do when you're changing staff on a TV show. You should stagger it. Of course you should. So this time, with *Deep Breath*, I opted for something closer, I suppose, to *Robot* [Tom Baker's 1974-75 début serial, which had all the trappings of a Jon Pertwee adventure]. *Deep Breath* is quite a Matt Smith-style story. It's got Clara, Strax, Jenny and Vastra, all those elements. It's the same TARDIS, the same screwdriver, everything's the same except the madman in the box is a different madman. The newness in *Deep Breath* is really just about the Doctor himself, so we can make him as challenging and different as we like. He's not quite the way he was."

"This time I opted for something closer to Tom Baker's début *Robot*."

STEVEN MOFFAT, WRITER

Madame Vastra returns.

Clara must adjust to a new Doctor.

But the rest of the series, says Steven, feels like more of a departure, tonally. "It feels like we've been doing a certain style for quite a long while," he says, "and suddenly it feels quite old. You want to do it differently. It's not, as I think people assume, an implicit 'up yours' to what's gone before. What went before is terrific. But you have to notice when a new idea has become an old idea, and you have to move on from it. Swapping your leading man is a great way to shake things up, and Peter is a very different kind of actor to Matt and to David [Tennant], so that lets us do it differently. He's not on the charm offensive that the last two Doctors were. Having had two Doctors in a row – two amazing, brilliant Doctors – who filled the room with their charm and exuberance – they'd reach out the television and grab you, bring you in and cuddle you – you've got a Doctor now who just stands there and makes you come to *him*. If you said to him, 'I don't like you,' he'd be bewildered as to why he would care about that... but he'd still save your life. But he'd hope to be able to end the conversation shortly afterwards, because you're probably quite boring.

"On many occasions, the Doctor was actually quite alarming when Matt or David played him, but it's under a more reassuring veneer. I think that will be the thing that's most surprising about his Doctor – not necessarily to long-term viewers of the show, but to viewers of twenty-first-century *Doctor Who*, who will think 'Bloody hell, he's not electioneering anymore.' There's a terrible streak of selfishness in the Doctor, that somehow we never talk about, and it's more apparent in Capaldi's. I was always looking at each episode for The Capaldi Moment, where the Doctor slightly alarms you. It's the way he behaves, and it's useful, the way he views things, to keep the dynamics of the scene working, because he's so unreasonable and rude, and Clara is trying to explain to everybody that really he's saving their lives, while controlling her own irritation at him. That gives you more comedy, too."

Deep Breath is a 75-minute *tour de force* for a new Doctor let loose in Victorian London, assisted – when he'll let them and isn't darting off into the night – by the Paternoster Gang. Many of you will watch it on TV, some of you on the big screen, but either way its scope is cinematic. "It came out of the success of the 50th," says Steven, of the decision to screen *Deep Breath* in cinemas as *The Day of the Doctor* was last November, "which so far exceeded what everybody was expecting of it. We thought, 'Well, why don't we do it again?' What was exciting for me about it is that it's not a movie, it's a television programme that you're seeing in the cinema, and it's holding its own. I don't mean that *Doctor Who* is *pretending* to be a movie – it's clearly a television show, and happens to be an awfully good one – but I don't suppose there's been a more continuity-infested episode of anything ever than *The Day of the Doctor*, yet friends of mine who don't bother watching *Doctor Who* watched that, knowing practically nothing about it, and thought it was really good, and decided to start watching the show, even though there's me going, 'John Hurt is the younger version of Matt Smith, and you're absolutely fine with it? Carry on. You'll find it quite easy from hereon in.'"

Recording the scene where the Doctor meets the sinister Half-Face Man.

Deep Breath's cinematic visuals include a dinosaur out of time, a night-time chase on horseback, and a hellishly unsettling Half-Face Man. "To see through somebody's head while they're talking to you seems utterly creepy to me," smiles Steven. "The finished effect is amazing. You can see through the half of his face! It's quite something. You can see things moving behind him. We didn't wimp out and have him put a special covering on it to save on CGI. Every time he's in shot, you're seeing through half of his head, which is just... creepy. I wanted something really quite simple for the new Doctor to battle, because it's not really about the menace, and I wanted there to be some sort of echo; as a newly regenerated Doctor, he's meeting a man who's constantly rebuilding himself and can't really remember why. There's stuff to play with there. You want an opportunity to be creepy, and exciting, and fun, without having to get into too much of a worry about what the monsters are actually planning. Who was that Prisoner Zero anyway?" he chuckles.

This series, no-one is safe. Death stalks every episode. Proper, affecting, uncompromising death.

"It's a bizarre thing," says Steven, "that I always find myself accused of killing off characters, and I think, 'What on Earth are you talking about? I don't kill nearly enough people in my fiction!' I'm aware that I have a sentimental tendency to whack people back on their feet again – you can have several deaths in one lifetime, apparently – and I'm aware that that's a weakness, so I thought in our new, scary universe we'd make sure we off some people, and that would make it more exciting and more visceral. The word I keep using is 'visceral'." He adds, menacingly enough: "For our new Doctor, there are dark times ahead." **DWM**

BBC
DOCTOR WHO

THE 2014 SERIES EPISODE 1

WRITTEN BY Steven Moffat
DIRECTED BY Ben Wheatley
STARRING Peter Capaldi, Jenna Coleman, Neve McIntosh, Dan Starkey, Catrin Stewart, Paul Hickey, Tony Way, Maggie Service, Sean Ashburn, Peter Ferdinando and Brian Miller

IN A NUTSHELL

The TARDIS crashes back down to Earth, and the new Doctor is taken into the care of his old friends, Madame Vastra, Jenny Flint and Strax. But there is also a new terror lurking on the streets of Victorian London – a sinister half-faced man, who is definitely not local...

QUOTE UNQUOTE

CLARA: You said renewed. He doesn't *look* renewed, he looks... older.
VASTRA: Did you think he was young?
CLARA: He *looked* young.
VASTRA: He looked like your dashing young gentleman friend. Your lover, even.
CLARA: Shut up!
VASTRA: But he is the Doctor. He has walked this universe for centuries untold, and seen stars fall to dust. You might as well flirt with a mountain range.

Saturday 30 August 2014

Into the Dalek

There's only one thing more dangerous than facing a Dalek, and that's being inside one – as the Doctor and Clara are about to discover…

PREVIEW BY **DAVID BRYHER**

With the Twelfth Doctor fully up and running after the events of *Deep Breath*, it's time for him to embark on his first proper adventure. And *Into the Dalek*, as writer Phil Ford explains, is quite a maiden voyage…

“They come to you and say, ‘We want to do a story where the Doctor goes inside a Dalek’. And you think, ‘Crazy. Brilliant. Let's do it!’”

While the Doctor is busily touring the universe, he meets a group of humans fighting a desperate battle with the Daleks. They're on the verge of being wiped out, but they have one last hope for survival – a captive Dalek suffering from a mysterious malfunction. Fascinated by this new insight into his enemy, the Doctor decides to help them use this malfunction against the massed hordes of the Dalek army, wiping them out forever. But to do so, he needs to get inside the Dalek's head. Literally…

Phil Ford is no stranger to the worlds of *Doctor Who*. He co-wrote *The Waters of Mars* (2009), one of the Tenth Doctor's final adventures, and he wrote the animated adventure *Dreamland* (2009). He also wrote the scripts for four of the *Doctor Who* Adventure Games, and he has been a major contributor to both *The Sarah Jane Adventures* and *Wizards vs Aliens*. But he describes being asked to write this episode in particular as “a huge deal.”

“They had been talking to me about writing for the show again, and then I got a call from [script editor] Derek Ritchie, who said that Steven actually had wanted me to do a particular story,” explains Phil. “And this particular story was one that I'd heard of before – the concept behind it was one that Steven had wanted to do for some time. I was completely and utterly thrilled. So I went away and kicked around some ideas of what the story might be, based on that concept, and then we had a meeting and my original pitch for it was ‘*Die Hard* in a Dalek’, which Steven seemed to love. And it just developed from there.”

> **“It's ‘*Die Hard* in a Dalek’… I wanted a good old Dalek showdown!”**
>
> **PHIL FORD, WRITER**

The Doctor prepares for a fantastic journey.

In the episode, the Doctor and Clara are miniaturised and sent inside the shell of the broken Dalek. Older fans may remember the Fourth Doctor undergoing a similar shrinkage in 1977's *The Invisible Enemy*, but Phil's touchstone for *Into the Dalek* comes from even earlier than that.

“*Fantastic Voyage*, obviously!” he laughs. In this 1966 film, Raquel Welch and pals are shrunk, injected into a Russian defector's bloodstream, and have to beat off vicious antibodies to save his life. “But you want to take that idea and you don't want to do *Fantastic Voyage* again. It's a completely different story.”

The Dalek of the episode's title isn't the only one to feature in the episode. In fact, Phil was adamant that his Dalek episode should feature plenty of the creatures – and that they should be flinging round death rays like their position as the supreme beings in the universe depended on it.

“For me,” he says, “what's the point of doing a Dalek story where the Daleks don't do Dalek s***? My initial idea was that, once they're inside the Dalek, they then have to take on all the other Daleks [using that] Dalek. But then it became a different idea… And what I then wanted to see was a good old Dalek showdown.”

And that's what we get, in a dramatic, thrilling confrontation where the Doctor, the Daleks and the humans fight for survival. The script is vague on the precise events of this battle – but Phil knew the sequence was in safe hands, preferring to leave the finer details to the episode's director.

“In the process of making the episode, we have a tone meeting where we talk about how it's going to happen – and I have to say, when Ben [Wheatley, the episode's director] came to that tone meeting, he brought along his storyboard and it was astonishing. Just astonishingly worked-out. And actually, you know, frame by frame, that battle was pretty much exactly the way it seemed to in my head.

“What I wanted was to have that big Dalek action, but I also wanted to get that sense that these people are the last survivors of this galaxy. They've lost everything, and this is their last stand. So when those Daleks are rolling through that cargo bay door, they're not just facing death, they're facing extinction.”

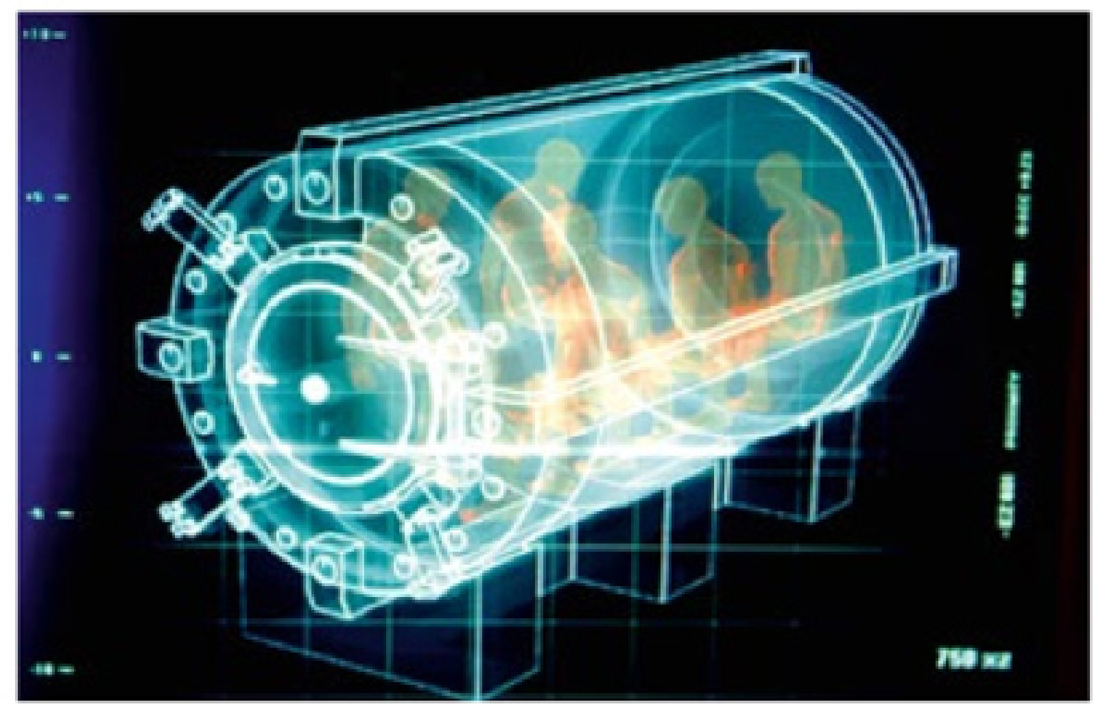
When we spoke in early July, Phil still hadn't seen a finished version of his episode, and he had only been able to attend one day of recording – but he reckons “it was the most amazing day.”

“We were filming at an airbase in the wilds of Wales, in some sort of a hanger,” he says. “That's where all of the battles with the Daleks were happening. And there were amazing explosions. Fireballs! It looked fantastic.

“I got there about 10.30 in the morning and left about 4.30 in the afternoon,” he continues. “We hadn't filmed a frame with the Doctor in all that time, but Peter Capaldi had been on set the whole time, watching – just because he's such a huge fan. So, we'd finish a take, then he'd ask, ‘How long till the next set-up?’ And someone would say, ‘Oh, it'll be about half an hour.’ ‘Right,’ he'd say, ‘I'll go back for half an hour and go through some more lines…’ – and then, ten minutes later, he'd be back. Because he was loving it! It was his first few weeks on the show and he was just like a kid in the play pen. I know he was obviously thrilled to be doing it and, like the rest of us, he kind of grew up with the Doctor – and like the rest of us, it's a dream come true to be working on the show.” **DWM**

The Daleks fling round their death rays.

Clara is feeling very small.



Clara gets to see a Dalek from the inside out.

BBC
DOCTOR WHO
THE 2014 SERIES EPISODE 2

WRITTEN BY Phil Ford and Steven Moffat
DIRECTED BY Ben Wheatley
STARRING Peter Capaldi, Jenna Coleman, Samuel Anderson, Nicholas Briggs, Zawe Ashton, Michael Smiley, Laura Dos Santos, Ben Crompton, Bradley Ford

IN A NUTSHELL

In a faraway galaxy, the Doctor encounters his greatest foes once again. But, as the Daleks close in on a ragtag group of survivors, has the Doctor found the key to defeating his enemies once and for all?

QUOTE UNQUOTE

The Doctor and his new friends marvel at the sights inside the Dalek shell…

THE DOCTOR: And all this is the cortex vault, a supplementary electronic brain. Memory banks – but more than that. This is what keeps the Dalek pure.

GRETCHEN: How are Daleks pure?

THE DOCTOR: Daleks are born hating. This is what stokes the fire. Extinguishes even the tiniest glimmer of compassion or kindness. Imagine the worst possible thing in the universe, and then don't bother – because you're looking at it right now. Evil refined as engineering.

Robot of Sherwood

It's off to Sherwood Forest to meet Robin Hood, the Sheriff of Nottingham and... a robot?! Something's definitely not right here....

PREVIEW BY **BENJAMIN COOK**

"I never take it for granted, but it's always a joy," says Mark Gatiss, of returning to *Doctor Who*. "I've written for the show since 2005. Last year, *Cold War* was entirely down to my eagerness to do the Ice Warriors, and to do an episode set on a submarine! Then Steven [Moffat, showrunner] rang me up and asked me if I'd do a sort of Vastra/Jenny/Strax spin-off, which was *The Crimson Horror*. This year, we chatted through a few ideas, and Steven said, 'What about Robin Hood? With robots!' I said, 'Yes! I'd love to,' and then I immediately thought *Robot of Sherwood* is a funny pun and everything fell into place. Start with the title, I say! In the grand scheme of the 12 episodes, it might be the most light-hearted one this year. The premise is inherently funny, but I didn't think of it as the funnier episode when I was doing it. It's still asking big questions. But it's definitely more frivolous. Generally the tone of the season is more sombre and frightening, which I'm thrilled about, but it's important to have variety. In places, *Robot of Sherwood* is totally bonkers. I'm really chuffed with it."

Before scripting last year's *Cold War* and *The Crimson Horror*, Mark went away and did extensive historical research. But the legend of Robin Hood is more woolly. "It's an interesting one. I give Russell [T Davies, former showrunner] full credit for inventing 'the celebrity historical' – an absolute mainstay of the show since 2005 – but this is different, because Robin Hood is a celebrity, but he's fictional. Essentially, it's a celebrity historical with a made-up celebrity. Clara wants to meet Robin Hood, the Doctor says there's no such thing, he takes her to twelfth-century Nottingham... and there is! The Doctor knows something must be wrong. He speculates that they're inside a Miniscope, or it's a theme park from the future... I've had a lot of fun."

Did he find that *Doctor Who* and *Robin Hood* were a neat fit?

"Steven said it should be like a buddy movie: the Doctor and Robin hate each other initially, but then grow to love each other," laughs Mark. "But it's a neat fit, because they're both great British heroes, and it just sort of seems natural. I've always loved Robin Hood films, though I've never really liked any Robin Hood TV series. It tends to make a great film but a boring series, because there's really only one story: Marion gets captured, Robin gets captured, he rescues Marion, kills the Sheriff. The Errol Flynn film [*The Adventures of Robin Hood*, 1938] is perhaps the most entertaining movie ever made. I could watch it till the cows come home. It's fantastic. So I wanted to write that, really. Like *Victory of the Daleks* [2010] was a Second World War movie in 45 minutes, I wanted to do the Doctor and Robin Hood in 45 minutes and to put everything in it, with all that brio – the things that are constant in every single version. The staff fight over the river with Little John, the archery contest... there are certain things that you have to have in. And Tom [Riley, who plays Robin] is fantastic. He's exactly what you want: incredibly funny, attractive, and thigh-slapping. He is living up to what people want him to be. Heroes are people who play the hero, because people need it. They're not necessarily like that in real life – when they shut the door, they just sag – but it's about living up to the image, really." ►

> **"I didn't think of it as the funnier episode when I was doing it. It's still asking big questions. But it's definitely more frivolous."**
>
> **MARK GATISS, WRITER**

Robin Hood (left) and his loyal band of merry men.

Robin watches over a sleeping damsel.

Armed and ready for battle!

Ben Miller as the Sheriff of Nottingham – Robin Hood's arch nemesis.

Pretty much everyone else from the Robin Hood legend is here too. All your favourites. "There's exactly the same problem with the Robin Hood films – and of course I had half as long – which is there's really very little for the Merry Men to do once they've had their identifying moments. Little John has the staff fight, Friar Tuck has the river crossing, *etc*, so all I could do was try to give each of them a moment. But essentially it's the Sheriff, Robin, the Doctor, and Clara. It's a four-hander." The Sheriff is played by Ben Miller. "It's a gift of a part – well, y'know, he's the Sheriff of Nottingham! – and Ben does it wonderfully. The Sheriff is an ambitious man who sees an opportunity. He's a really, really good baddie."

Russell T Davies and Steven Moffat aside, Mark is the only person to have written scripts for each of the last three Doctors – *The Unquiet Dead* (2005), *The Idiot's Lantern* (2006), and *Victory of the Daleks* – before the respective actors had started playing the part. "But I knew what Peter's intentions were," Mark says of Peter Capaldi's Doctor, "and I knew what he wanted to do with it. Matt [Smith] and David [Tennant] were both very human Doctors, and to suddenly have a situation where the Doctor can actually be grumpier and not so embracing of people – at one point, he tells Robin Hood to shut up! – is immediately exciting, because the Doctor hasn't been like that for ages. There's a little whiff of danger about him. I know Peter a bit. I did the workshop of *The Ladykillers* [Graham Linehan's 2011 stage adaptation] with him, but I couldn't do the play. I invited Peter down to the set of *An Adventure in Space and Time* [Mark's 2013 drama telling the story of *Doctor Who*'s creation], and he was ridiculously excited. There are photos of him on the Hartnell console. He insisted on having pictures taken. We had this wonderful conversation in the Fault Locator, about playing the Doctor –"

Had Peter been cast as the Doctor at that point?

"No, but it was in the works. I had my fingers crossed that it would all work out. I thought, 'This is one of those magic moments,' because he was saying, 'Maybe once I might have played the Doctor but it just wouldn't go my way now. Once upon a time...' Literally a couple of months later it was all done and dusted. It's the part he always wanted, but he never thought it would happen. On the *Space and Time* set he talked a lot to David Bradley [who played William Hartnell in the drama], and then he wrote me an email after – one of the most beautiful things I've ever read – summing up his love affair with the series and what it's always meant to him. He said 'You made the dreams of a little boy from smokey Glasgow come true. He got to meet Doctor Who.' But he had no idea that a few months later..."

Mark wrote his first draft of *Robot of Sherwood* almost as though it were part of 1978-79's Key to Time season. "Pulling back from a friendlier Doctor to someone who's more distant, more detached," explains Mark. "I don't mean I wrote it for Tom Baker, but when I finished it and read it I thought, 'This is a Season Sixteen story.' Something about the flavour of it totally suits, like, *The Androids of Tara*. It's exciting to have more mystery again. It's exciting to have a Doctor who might disappear in the middle of the night with no explanation, and then when he and the companion are reunited he goes, 'Oh, are you all right?' – but that's all. He doesn't fret. Matt would have made sure that Clara was sleeping soundly in the Merry Men's encampment. Peter's Doctor just goes. That's exciting also for Clara, because she's not sure anymore. That's always a thrilling thing, when a companion carries over and a Doctor changes.

> **"I thought, 'This is a Season Sixteen story.' The flavour is like *The Androids of Tara*."**
>
> **MARK GATISS, WRITER**

It's like, 'I thought I knew this person.' The same question the audience is asking. And the big thing this year of him questioning his own credentials. 'Am I a good man? What am I?'

"I know it's always scary, with change, but Peter is brilliant," continues Mark. "It's intriguing now to see where the show goes next, and how the Doctor will develop. It's funny that now the radical thing to do is make the Doctor older. I remember when Peter Davison was cast, and everyone was going, 'But how can the Doctor be 29?' It's so funny that the new fan base – people who have only known Chris [Eccleston], David [Tennant], and Matt – are saying, 'But how can the Doctor be 55?' Of course, people who grew up with *Doctor Who* when I did feel like, well, this is how the Doctor *should* be. But everyone will embrace it once they've seen him. It never mattered to me when I was seven years' old and the Doctor was like my grandfather. It was one of the reasons I loved it."

BBC

DOCTOR WHO

THE 2014 SERIES EPISODE 3

WRITTEN BY Mark Gatiss
DIRECTED BY Paul Murphy
STARRING Peter Capaldi, Jenna Coleman, Ben Miller, Tom Riley, Trevor Cooper, Ian Hallard, David Benson, Roger Ashton-Griffiths, Sabrina Bartlett, Adam Jones, David Langham

IN A NUTSHELL

The Doctor offers Clara a chance to go anywhere in space and time – her choice. Clara asks the Doctor if she can go to Sherwood Forest in the twelfth century and meet Robin Hood... but the Doctor is dismissive of the idea. There's no such thing as Robin Hood. He's made up. Or is he...?

QUOTE UNQUOTE

ROBIN: I am Robin Hood, sir.
THE DOCTOR: No, you're not.
ROBIN: I am, sir.
THE DOCTOR: Of course you're not! Nobody's Robin Hood. There is no Robin Hood!
ROBIN: There is, sir, and I am he.
THE DOCTOR: You're not serious.
ROBIN: I am many things but never that. Robin Hood laughs in the face of all!

To illustrate his point: "My sister-in-law now works in my old primary school in the North-East of England," explains Mark, "and a few months ago she asked me to come in and do a talk there, which I was delighted to do. They all love *Doctor Who*, but there's a kid there – called Jack – who is obsessed. The pupils were asking questions like 'Did you go to school with my mum?' 'I don't think so,' I said. Someone asked, 'Who's your favourite Doctor?' I said, 'It's Jon Pertwee, who was the Third Doctor,' and I wrote 'JON PERTWEE' on the board. Then someone said, 'Who's your favourite monster?' I said, 'Actually, it's the Cybermen. And I was very fond of the Axons,' and I wrote that on the board. I said, 'Does anyone know where the Doctor comes from?' Jack went, 'Gallifrey!' I said, 'Do you know what constellation it's in?' He didn't, so I wrote 'KASTERBOROUS' on the board... and then I went, 'Oh look, there's a special message from the Time Lords here. "J" for Jon Pertwee, "A" for Axons, "C" for Cybermen, "K" for Kasterborous. It spells "JACK".' His little face lit up.

"That night, I emailed Peter Capaldi. I said, 'Will you do me a favour?' I wrote him a little thing, and he recorded this video message for Jack, on the set of the TARDIS, which I sent to Jack's mum the next day. Peter is going, 'My friend Mark has told me that the village of Heighington is the centre of alien activity. I want you to keep a special eye on it for me.' And I told him Jack's teacher's name, and Peter went, 'Keep an eye on him. I think he may be a Zygon.' Exactly as expected, Jack hasn't slept since," laughs Mark, "but it's magic, isn't it? Having that... 'power' is the wrong word, but it's so kind of Peter. He knows what it means, to do a little thing like that. Jack will never forget that. Ever, ever, *ever*. The Doctor is in safe hands." DWM

"I FEEL LIKE AN EVERGREEN LUNATIC!"

Tom Riley is taking on the mantle of the hero of Sherwood Forest...

Hello, Tom. Loving the costume! Did you get any say in it?
"I went in with the intention of having a say, and they said, 'We'll chat. We'll work it out together.' But Howard [Burden]'s designs were so cool that I was like, 'Well, that's exactly what I had in my head.' The thing about Mark Gatiss' script is that it's very clearly a certain type of Robin Hood on the page. So it's that, mixed with a very twenty-first century, contemporary sort of vibe. I love it. It's like a straitjacket. I feel like an evergreen lunatic."

Kind of sexy, though?
"[Laughs] When I'm looking in the mirror, I just think, 'I'm not naturally blonde, I don't have a beard like this, or long hair...' If this is what it takes to look sexy, then it's a lot of effort!"

There's a hint of the rock star about your Robin.
"I think he's more like a 1930s matinee idol. He's not quite as anarchic as a rock star. It's the Robin Hood that you see in old movies, rather than a kind of modern, updated version with Kevin Costner's accent. Manners matter to him, and honour, and all those things that you ascribe to Medieval legends."

Of course, there are two legends at work here: Robin Hood and Doctor Who.
"Indeed. My reaction to both was, 'YES! I'll do it! Sure!' I knew Mark anyway. When my agent told me, I thought, 'This sounds interesting,' and then I got a text from Mark saying, 'Are you going to do it?' I hadn't read the script at that point, and I wanted to just say, 'Yes. Whatever it is, yes.' But I thought, 'No, I've got to play it cool. At least wait an evening.' Fortunately, the script is brilliant, so that kind of takes half the pressure off, really. It was just, like, I wanted to be a part of something that matters so much to me. On a Saturday night, TV tends to be reality shows – the stuff that pulls in big audiences – but then you've got this anomaly. In *Doctor Who*, you've got this kind of imagination explosion. It's so creative, and yet pulls in the audiences. That sort of stuff has to be supported. Although, I did think, before I came in, 'Oh God, this is going to be really hard.'"

Hard in what way?
"Well, as in, like, 'Don't let the pressure get to you. Don't buckle. Give as good as you get, and make it as exciting a performance as you can. Don't be afraid because you know loads of people are going to watch it.' I wanted to do it justice. The interesting thing about this Robin is, he's not necessarily who he claims to be. There may be more to him than meets the eye. At least, the Doctor certainly doesn't believe he's Robin Hood. It's been fun to play both: the legend, and the idea of what the legend would really be like. Also, I've loved *Doctor Who* since I was yea high. I used to go to birthday parties dressed as Doctor Who. There are pictures of me as, like, an eight-year-old with a Tom Baker scarf on."

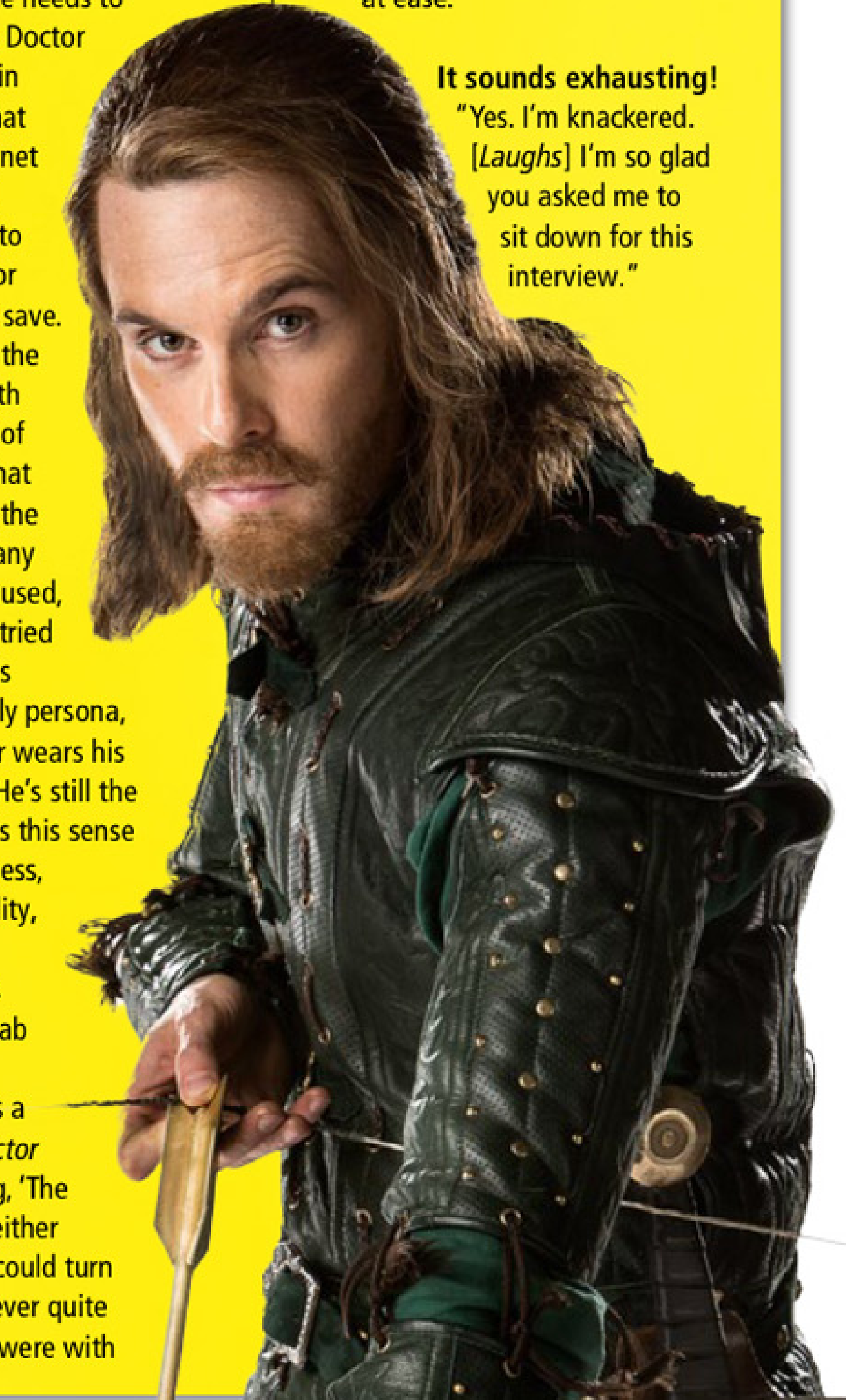
Hardcore. So was Tom your Doctor?
"It was Sylvester McCoy, funnily enough, but I got obsessed with the back catalogue as well, so I'd do one year dressed as Peter Davison, one year as Colin Baker, another as Sylvester. And I think there's a photo of me handing out jelly babies."

How does Peter Capaldi measure up to the older Doctors?
"He's like an injection of ferocity into the Doctor. People will love him. He has wonderful charisma on screen, and he's really avuncular and warm, but at the same time you don't want to get on his dark side. Robin has embraced what he needs to be more than the Doctor at this point. Robin has recognised that he's from one planet with only a small village of people to protect; the Doctor has a universe to save. You've seen over the Tenth and Eleventh Doctors this kind of progression of what the Doctor did in the past, and how many deaths they've caused, and how they've tried to hide it with this bright, bubbly, silly persona, but Peter's Doctor wears his past on his face. He's still the Doctor, he still has this sense of fun, and craziness, and unpredictability, but with Peter's Doctor it's like, 'Is he... going to... stab me?!' [*Laughs*] I remember that as a kid, watching *Doctor Who* and thinking, 'The Doctor could go either way.' Tom Baker could turn on a dime. You never quite knew where you were with him. What I loved most about *Doctor Who* as a kid was being s***-scared. I remember Ace turning into a cat on a planet [1989's *Survival*], and it absolutely terrified me for years."

Will Ben Miller's Sheriff send kids scuttling behind sofas?
"He's a very louche Sheriff, which I like, because Robin is very up and in your face. The Sheriff is a little more worldweary and cynical. They're kind of polar opposites, and I didn't see that on the page, but I love what Ben is doing. He's a good fighter. He comes at me like a bull out of a china shop. There was one scene – I hope they keep it in – where he swung his sword so hard at me – I jumped out of the way of it – that he swung himself off balance, and fell on the ground! It was brilliant."

Have you both been performing your own stunts?
"Mostly. I do another show – *Da Vinci's Demons* [Starz/BBC Worldwide, 2013-present], in which I play a young Leonardo da Vinci – which is very action-based, so I've spent two years wielding swords, learning sword fights very quickly, then fighting in crazy locations. I'm comfortable with the action stuff, which is lucky, because there's a lot of it in this. It's an ambitious episode. It's nice to feel at ease."

It sounds exhausting!
"Yes. I'm knackered. [*Laughs*] I'm so glad you asked me to sit down for this interview."



Listen

Ever had the feeling that there was *something* else in the room, but when you looked there was nothing there? You are not alone...

PREVIEW BY **BENJAMIN COOK**

“You know sometimes when you talk to yourself? What if you’re not? What if no-one is ever really alone? What if every single living being has a companion. A silent passenger. A shadow. What if the prickle on the back of your neck is the breath of something close behind you?” questions the Doctor, in a moment off giddy self-doubt that sets out the premise of *Listen*, one of *Doctor Who*’s most unusual episodes to date. It asks a question: what if everybody, at some point in their lives, has the exact same nightmare? Everybody dreams about something under the bed...

“All fears that are born of shadows and darkness are childish fears,” says Steven Moffat, who wrote this astonishing episode, “so there’s something of the nursery about all that kind of stuff. I did have the dream about getting out of bed, and somebody grabbing my ankle and telling me to get back in, and I’ve always wondered if it actually happened,” he laughs. “So there it is, it’s on telly now.”

Does he think it’s one of the scariest episodes of *Doctor Who* he’s ever written? (Hint: **DWM** does.)

“You know, although I’m a wuss and terribly easily scared – I really am, I’m so easily scared, I won’t even go to [*Robot of Sherwood* writer] Mark Gatiss’ horror nights in case I get wussed out – I can’t find stuff *I* make up scary. I feel reasonably in control of that. The Weeping Angels don’t scare me. They’re just statues. They’re painted actresses trying to stand very still. So I can’t tell if *Listen* is my scariest episode. I think it’s quite creepy, I think it’s quite funny at times, and quite sweet... but I have no idea what people are going to make of it as an episode. It’s a fair old departure, isn’t it? We’ll see.”

Asked why he opted to write this episode, Steven admits, “It was really down to an entirely selfish desire. I remember the first thing I said about this year’s run is, ‘I’m doing a chamber piece, with no money, in the middle, because I haven’t done one in ages and I’d like to prove that I can actually write.’ I do sort of feel as though, if you’re always doing the ‘event’ episodes – the big, trumpeted beginnings, the big, tragic climaxes, the various Christmas Specials – you sort of feel as though you’re writing for the whole orchestra all of the time, and you’re dying to do something more precise. So why not do a story like *Listen*? In one sense, nothing happens. It’s almost down time for the Doctor. What does he do when Clara is off living her life and he’s wandering around the TARDIS? What does he do, this restless man who can’t sit still, if the universe isn’t co-operating by throwing an alien invasion at him? And I think he goes slightly mad. Which is what he does in this one. Even though there’s tension, and scares, and all the stuff you’d expect in *Doctor Who*, it’s working on a smaller scale.”

Recording a close-up on the TARDIS set.

Clara Oswald comes into her own this year, and in *Listen* we see more of her life when she’s away from the Doctor. A smart move, but a conscious one?

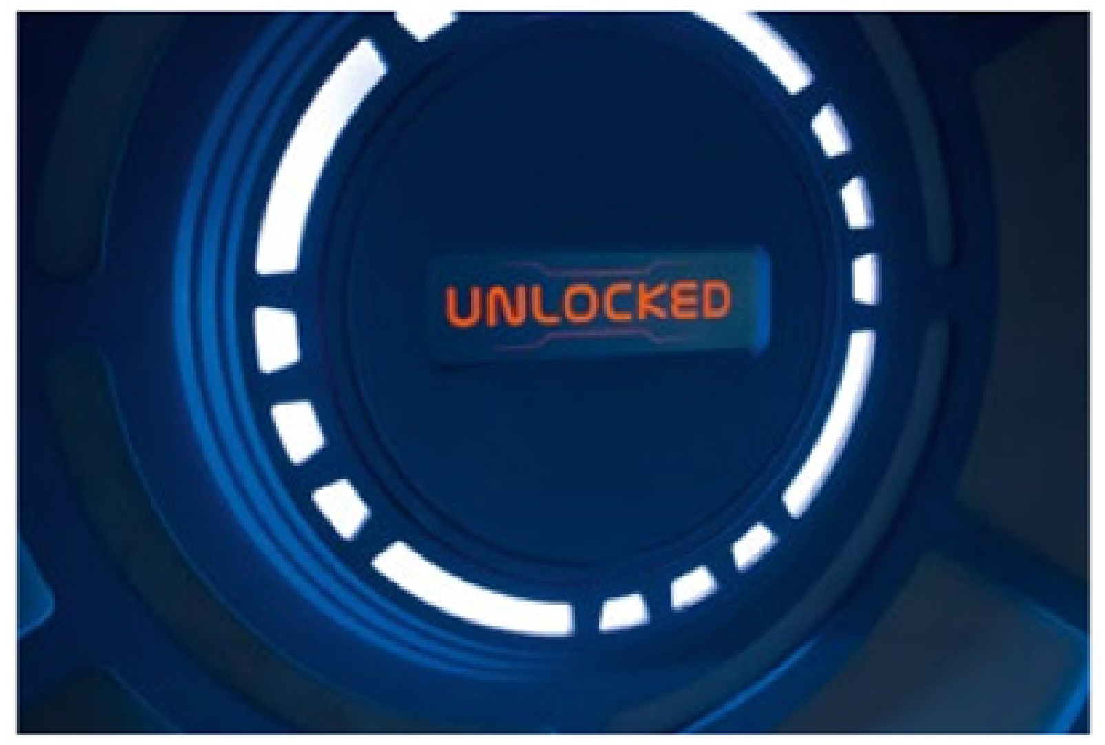
“One of the difficulties with her ‘impossible girl’ story was that she wasn’t actually a participant in it,” answers Steven, “because she didn’t actually *know* about the mystery. It was always the Doctor fussing about it. She was completely oblivious until the very end, about what was going on, so it doesn’t change her hugely. Certainly she came to life immediately as a character and as a performance with Peter’s Doctor, right from the first readthrough. I remember leaning over to Brian [Minchin, executive producer] during the restaurant scene and saying, ‘This is amazing, what they’re doing.’ Suddenly there was a different chemistry. Maybe it’s that you get to see more of her comedy, because she’s dealing with an exasperating Doctor; you get to see more of her drama, because she’s dealing with a hugely difficult, powerful man that she’s somehow got to get a handle on. But I think the reality is that with the Matt Smith Doctor, Clara too quickly had complete control over him. She thinks, ‘I’ve got myself a Time Lord. That’s easy,’ and he’s not really arguing with her. He’s thinking, ‘Okay, I’ll roll over and you can tickle my belly.’ But the moment you’ve got a Doctor who’s suddenly unaware that she’s actually a young girl – whether he’s completely telling the truth or not – she’s struggling to deal with him.

“But also, yeah, it’s that indefinable thing of chemistry. Peter and Jenna absolutely belong together in *Doctor Who*. To be absolutely honest, there’s also the problem of, with the best will in the world, you look at Matt Smith in a bow tie and you’re looking for Karen Gillan [Amy Pond]. You just are. They belong together. So it was tough for Jenna. Do you remember back in the day – you probably don’t, because you’re only 12 – Sarah Jane Smith seemed like a rather dull replacement for Jo Grant, till Tom Baker’s Doctor came along? I remember absolutely thinking she was dull in every possible way; she seemed a bit actressy; we were used to sexy Katy Manning [Jo Grant] in her miniskirts, then along came this bossy girl with what seemed like a very posh accent. Sarah Jane was quite boring for that first year, then Tom Baker came along and – fazoom! – she was brilliant. I think it’s just getting your Doctor. Clara has her own Doctor now, and she becomes the main character – which of course the companion always should be, really – because you know her in a way you don’t know this new fella.”

Listen is also the episode where we start to get to know Clara’s Coal Hill School colleague – and potential love interest – Danny Pink, played by Samuel Anderson, a whole load better. “I like the idea of Clara starting a romance – not one that’s already underway, but one that’s just beginning, that you can invest in – and to play it a bit more for real than we’ve perhaps been inclined to,” Steven explains, “where the fella in question isn’t too happy to play second fiddle to the exotic, alien man. He’s just, ‘Nope’. He plain doesn’t like him. Never does. Yeah, I think a lot of people in real life would actually not like the Doctor very much. He’s one of those characters you’re very happy with on telly, but you’d move along the bus if he got on. What Sam’s got is leading-man presence and gravitas. He feels like he could have his own show – I’m sure he will at some point – and Danny feels like a proper competitor to the Doctor. I loved Rory and Mickey, but I always felt that the deck had been stacked in the Doctor’s favour, whereas here is a boyfriend figure who the Doctor can look petty next to.”

Samuel Anderson as Clara’s budding beau, Danny Pink.

> **“I did have the dream about getting out of bed, and somebody grabbing my ankle.”**
>
> **STEVEN MOFFAT, WRITER**



POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

The TARDIS makes a landing in a friendly looking room. But what might it contain...?

BBC
DOCTOR WHO
THE 2014 SERIES EPISODE 4

WRITTEN BY Steven Moffat
DIRECTED BY Douglas Mackinnon
STARRING Peter Capaldi, Jenna Coleman, Samuel Anderson, Robert Goodman

IN A NUTSHELL

Clara has a date to keep with Danny. So the last thing she needs is the Doctor turning up, uninvited, needing her for ‘a thing’...

QUOTE UNQUOTE

THE DOCTOR: Question! Why do we talk out loud when we know we’re alone? (*A beat, looks around*) Conjecture: because we know we are not.

Making Danny a former soldier both mirrors and sits uncomfortably with the Doctor’s morality. “The ultimate hypocrisy at the heart of the Doctor, which is fun to poke a stick at, is that he’s so nasty about soldiers and about people who carry guns, yet look at him – always in the middle of the fight, usually taking command, and I’m not so impressed at his refusal to pick up a gun when he’s inclined, occasionally, to blow up entire planets! I think Danny Pink would say, ‘Look, I picked up a gun to save that guy’s life. You blow up a planet, and you sod off.’ And I think that’s a good character trait of the Doctor’s. I like that he’s the ultimate autocratic liberal – you know, the fascist liberal. It’s what I love about the Robin Hood thing, because it reminds us that the Doctor never stops being a nobleman. He’s a high-born nobleman, used to wealth and privilege, who decided to come down among us lot and help out. He thinks he’s one of the guys, but never stops assuming that he’s in charge and that people will make him tea. You love the Doctor, but you do think, ‘You’re a bit of an arse, and you really, *really* do think that everybody’s here to carry stuff for you.’ That’s true throughout the Doctors, however ‘men of the people’ they pretend to be. They’re really wonderful men trying to help everybody, but the Doctor does, just like Robin Hood, expect to be in charge. He doesn’t really tolerate being second in command. He’s helping out the people, so long as he can be the boss person with the best bow and arrow – and one day that will come back to haunt him.” **DWM**

THE **DWM** INTERVIEW

“The Doctor sees himself as a cosmic, **timeless** philosopher, an explorer, **adventurer**, righter of wrongs, and hopeless piece of flotsam and jetsam. I think he has to be **all of those things…**”

Simple, stark, and back to basics.
No frills, no scarf, no messing. Just 100% rebel Time Lord.
The Twelfth Doctor is in the building...

INTERVIEW BY **BENJAMIN COOK**

Peter Capaldi

Peter Capaldi is cool. This time last year, bow ties were cool, and fezzes, or Stetsons, possibly bunk beds. But now it's the Doctor himself. Cool and composed, still never cruel or cowardly, and just the right amount of scary. If you're anxious about this new, unfamiliar Doctor bursting onto our screens this month in his first, feature-length adventure, don't be. Firstly, he's brilliant. Secondly, you're not alone. Because beneath his cool, unflappable exterior, 56-year-old Peter is anxious too.

"I'm terrified," he admits. "I have been since the very first day. At the first readthrough, there were so many people, the room was packed, you're being filmed from the moment you step through the door. You think, 'Oh God, I've got to do something good with the part now.' When I got to film it, I was very frightened. I still am. It's actually getting a bit more frightening now, because the show is coming on shortly. You're in a bubble when you're making it, because it's so all-consuming. You sort of forget that it's going out into the world, people are going to have opinions about it, and it's going to work or it's not. Once all that enters your head, you get scared all over again. You know? It's a big challenge, because it's sort of not about acting chops; it's about whether or not the people like you, and there's no guarantee of that. But you can't spend every day terrified or you'd never get anything done – it's not much use to you, if you're on edge – so you sort of have to just not look down. You have to try to get on with that scene, with those words, coming through that door, running after that monster. Concentrate on those elements, and not on the bigger picture. The Doctor is rarely that frightened." A pause. "I think it's good to be frightened." He mulls this over, before adding: "But also it's delightful."

It's well documented that Peter is a fan of *Doctor Who*. You'll have read the letter he wrote, as a teenager, to *Radio Times*, lamenting the death of original Master actor Roger Delgado and applauding a recent article on how to build a Dalek. ('Who knows, the country could be invaded by an army of school Daleks,' wrote 15-year-old Peter. 'Ah, but we'd be safe, as we'd have Dr Who to protect us!') You'll know that he collected the Doctors' autographs, wrote fan fiction, drew fan art, and once interviewed Bernard Lodge, the designer of the show's original title sequence, for a *Doctor Who* fanzine. You might even know that Peter was involved in the early days of organised fandom, and penned numerous letters to the *Doctor Who* production office inquiring about how the show was made. One time, producer Barry Letts wrote back, sending Peter two shooting scripts for 1972 Pertwee serial *The Mutants*, "a trigger to my ambition to work somehow – I didn't know how – in TV," Peter has said.

Which makes it all the more satisfying that forty-something years later, on a blisteringly hot Saturday afternoon in July 2014, Peter is stood on the steps of St Paul's Cathedral – the real one in London, not, as showrunner Steven Moffat teases, "an exact replica that we've built in Cardiff" – shooting the two-part finale of his first series as the Doctor. He still can't quite believe it. "I'm amazed," he tells **DWM**, "to find myself close to the end now. It's all gone very quickly."

Stood next to Peter, fellow Glaswegian Michelle Gomez is all Edwardian chic – and probably up to no good – as the intriguingly-titled Gatekeeper of the Nethersphere. A passing London cabbie rolls down his window and yells, "It's Doctor Who and Mary Poppins!"

Peter starts to sing. "Feed the birds, tuppence a bag..."

Off camera, five Cybermen lurk. They're not joining in. (Cybermen can't sing.) They were last spotted stomping around St Paul's in the 1968 serial *The Invasion*, which Peter watched on its original airing. Of course he did. "It's great to recreate it today," he says. "Although, I think they had more Cybermen back then."

"But we can CGI in extra ones," points out Steven. "And will! Come on, it's pretty impressive." He's right, it is. As the Cybermen march down the cathedral steps, Peter takes photos on his mobile phone. "It's terrifying when they come straight at you," marvels Steven. "They look quite funny on the stairs, but then – uh oh!"

For the past six months, Peter has divided his time between his home in London, and Cardiff, the spiritual home of twenty-first-century *Doctor Who*. He saves the universe Mondays to Fridays, then returns to London at weekends to spend time with his wife and daughter. Peter and his wife have been married for 23 years. Remarkably, he has been reading **DWM** for even longer. "For as long as I can remember," he says. See, he's a proper fan. Right now, a few feet away from us, there are several hundred fellow fans, watching the filming from behind police cordons. "It's nice for them to have something to see," Peter says. "The best days are always those where we're blowing up monsters in broad daylight." He heads over to meet the fans between virtually every take – signing autographs, posing for photos. His dedication is relentless. This man cares.

Michelle Gomez and Peter Capaldi are spotted outside St Paul's Cathedral back in July.

© INFPHOTO

A Cyberman at St Paul's – 2014 style!

What was it that first attracted Peter to *Doctor Who*? Growing up in 1960s Glasgow, BBC TV Centre must have seemed a world away...

"Well, yes, regional accents were few and far between on television," he remembers. "That's how shows were. That's how drama and entertainment was presented. But it absolutely didn't feel a world away. It's odd now when you think about it, as most drama then was London-centric, but we didn't think about that. It was full of monsters, and creatures, and mystery, and darkness, and fun, and magic. Anybody who enjoyed the show had a very intimate relationship with it, so it never occurred to me for a second where it was made. It didn't feel as though we were watching different people, other than when they were supposed to be not human. People have often asked me, since I took up the role, what the attraction is, and I find almost any answer is wanting. You can break it down into constituent events or psychoanalytical nuggets, but in the end it's a sort of myth to me; a curious mix of sci-fi, and the fairytale, and the mysterious. It's quite a darkly magical thing, I think. I like to keep it a mystery."

Does it feel like the same show he's working on now? ►

> "It's a big challenge, because it's sort of not about acting chops; it's about whether or not the people like you."

Peter Capaldi

The Twelfth Doctor's new-look TARDIS – "Lots of orange."

> **"The series is constantly moving forward. Of course, sometimes the past asserts itself very powerfully..."**

◄ "To me it does, but I know that it isn't. The show is clearly, on lots of levels, very different. It's a very huge, commercial concern. It's international in a way that it wasn't before. Its audience is much wider and broader than it was before. That's the show that we're making. But at its heart it's the same, because it's made by people with a very deep and respectful affection for the show through all its incarnations. Also, it's not about standing still. It's constantly moving and looking forward. It must bring the past with it, without being slavish to it. Of course, sometimes we make a very specific reference to the past. Sometimes the past does assert itself very powerfully..."

Let me tell you about my first meeting with Peter. It's 1 May 2014, and I'm in a Nottingham Castle vault. In Cardiff. This is perfectly normal. They're shooting Episode 3, Mark Gatiss' *Robot of Sherwood*. I first glimpse Peter standing beneath a Medieval tapestry, practising the yo-yo. Ben Miller is here too, playing the Sheriff of Nottingham, but looking spookily like Anthony Ainley's Master circa 1983. During a break in filming, I slink out of the castle, and onto the empty, darkened TARDIS set next door. Because I'm nosy, and I want to see what they've done with the place since the new Doctor arrived. He has left his mark. The console room now boasts bookshelves, a chalkboard, a small workshop... but it's dark, and I can't really see, so I venture in a little further. It no longer feels like I'm in a Cardiff TV studio, or that Robin Hood is next door, or that this isn't actually the TARDIS. And that's when I hear a voice. "Hello, you must be new." It's him! Not Peter Capaldi, but the Doctor. Looking a lot like Peter Capaldi. He's sitting on a fold-up chair, in the shadows, where he was rehearsing his lines before **DWM** broke in. But he smiles warmly, and says he loves the magazine. "It relaxes me after a long day," he explains. "I'm enjoying **Doctor Who Magazine** very much at the moment, and I'm glad that someone is documenting all of this stuff."

Then the Doctor shows me around his TARDIS. "Essentially, it's Matt [Smith]'s TARDIS, with a few additions," he says. "You can't see today, but it's usually lit quite differently. Lots of orange. I think we might stick with this next year, too." He's talking about next year already! This man loves his job. "How could I not? It's *Doctor Who*." He talks enthusiastically of the fans he's met since taking on the role ("They see the Doctor, not Peter Capaldi. That's better, I think. The Doctor is much more interesting than I am"), and of how thrilled he is with this year's crop of scripts, even those that are delivered at the eleventh hour ("I'd much prefer that than them arriving a week earlier and not being as brilliant"), and of how important it is with a show as huge as this that everyone who works on it cares as much as they do. His only regret about taking on the role, he confesses, is that he's aware that one day he must give it up. "So I'm determined to enjoy every day as much as I can."

Then he shows me his binder. This is the binder in which Peter keeps his scripts. It's covered in photos from old episodes of *Doctor Who*. "It's kind of like a school thing, really," he explains. "I was looking for some stuff to decorate it. There's a certain childlike thing... You surround yourself with images, and try to conjure a creative environment, even within the little plastic folder that I've bought from the stationery shop, that's going to constantly remind you of things, put ideas in your head. I found these pictures on the internet." There's a photo of an out-of-costume Jon Pertwee and Liz Shaw actress Caroline John rehearsing a scene from 1970 serial *Inferno* ("He looks very dashing," comments Peter, "and I like that, because I sort of don't imagine any of the Doctors in their own clothes. It's unusual to see him like that on the TARDIS set, and a reminder of how elegant he was in real life"); another of Pertwee and Delgado sharing a smile during the filming of 1971's *The Claws of Axos*; one of a beaming Tom Baker in the mid-70s, at the height of his powers, surrounded by a sea of adoring children and curious old ladies; a photo of Baker during a visit to the Royal Edinburgh Hospital for Sick Children, enjoying a light-hearted moment with the nurses ("It looks like it was taken in the 30s," says Peter, "which it can't have been, but it's a picture of great warmth"); another of William Hartnell, in full *Who* regalia, signing a girl's plaster cast during a visit to a children's ward in the 60s...

"It's a reminder," says Peter, "that whatever people might think about William Hartnell, this was somebody who was going out to children's hospitals on his days off, making sick kids feel a little bit better. It reminded me of that element of the show, that connection that kids and young people make to it." It's clear that Peter isn't taking the responsibilities that come with playing the Doctor lightly. The photos adorning his binder are, he says, "fun little signals of the show's past, for me, and a connection with childhood, I guess. I realise now, as I'm saying it to you, it's an underlining of where *Doctor Who* was born for me. It was in my childhood."

Links to the past – the photos that adorn Peter Capaldi's binder.

When I next meet Peter, he's shooting Episode 8, *Mummy on the Orient Express*. It's the second week of June. Peter, Clara actress Jenna Coleman, and guest star Frank Skinner – another diehard *Doctor Who* fan – are on the fully-lit TARDIS. Frank is transfixed by the orange glow of the central console. "Stunning, isn't it?"

"It's like *Alien* under there," nods director Paul Wilmshurst.

Frank isn't even in this scene. He just wanted to be on the TARDIS set to watch Peter. "It's like I'm watching *Doctor Who* live," grins Frank, "but from a really, really good seat."

Peter is worried that the Doctor is too solemn in this scene. "That's a very serious face," he says, watching himself back on the camera monitor. "There's tension there. The Saturday night audience, they want it to be, 'Yeah, hooray, now whoosh, let's go,' but that ain't happening."

"The Saturday night audience is a mixture of people," Paul reminds him. "No, I like it."

This weekend, Peter read the scripts for his first season finale. "It's a stormer," he tells me, then fixes me dead in the eyes and asks: "*The Caves of Androzani*. Why's it so popular?"

Um. It looks amazing... The whole serial oozes class... It's probably Peter Davison's finest performance as the Doctor... It's everything you could want from a Doctor's swansong.

Peter looks satisfied, for now. "Interesting. Thank you." He bounds off to film a scene. (Later, on board the Orient Express, I overhear a conversation between Peter and Frank. "Sharaz Jek," Peter is saying. "Don't you think he's brilliant?" "Yes!" Frank replies. "Oh, I love Sharaz Jek!" I leave them to it.) Ten minutes later, Peter is back. "Ben, how long can Time Lords live for? Also, what's the best Colin Baker story?"

Okay. Well. Thousands of years. And I nominate *The Trial of a Time Lord*, controversially. (So sue me. Or send your letters of complaint to the editorial address.) But *Trial* aired in 1986, I point out, at a time when the BBC wasn't all that supportive of *Doctor Who*.

"That must have been hard," says Peter, "for the people who worked on it back then. Fortunately for us, that's no longer the case. This show couldn't be more supported."

A few weeks later, back in London, I ask Peter about this day, and his questions about former Doctors. "It's two things," he explains. "This is an extraordinary part, with an extraordinary history to it, so I'm very conscious of arriving in this historical context. But also it's very, very personal, because your own experience of the show informs it, so I was keen to make myself more familiar with Peter and Colin, because that's when I sort of left the show behind. I was about 17, 18 years old midway through Tom Baker, and I started to drift away a bit. I don't mean I didn't watch it, but... I'm not as familiar with it. I wasn't there as religiously on Saturday afternoons as I had been previously, and in those days there were no VCRs, no DVDs. If you missed it, you missed it. I wanted to learn about my 'lost years'. I think it's important to know and to understand what was going on in the show back then. Actually, **Doctor Who Magazine** has been a great help to me with that, so thank you. The great challenge of the show and this part is to keep it personal, while being respectful to its past."

So how do you go about making the part of the Doctor your own? Where do you even begin?

"Well," says Peter, "you begin with yourself. You begin with those elements of yourself that you feel would be at home in that role. There's an old actors' adage that you don't become the role, the role becomes you. It's trying to find those parts of you that will fit with the Doctor, and understand ►

The newly regenerated Doctor crash-lands back on Earth in *Deep Breath*...

◄ those bits that don't come so naturally to you, that you have to fabricate. I kept looking for people in real life who I thought had elements of the Doctor about them and were inspirational in some ways. I composed a list of those." He won't reveal who's on the list. All he'll say is, "I was trying to stick in ideas about people who would be Doctor-ish, and if I could expound on that or deploy any of their tics... I tried to generate a microclimate of *Doctor Who* creativity. Also, it's recognising what's been written. My Doctor is written slightly differently from some of the other Doctors, and the Doctor changes quite dramatically from episode to episode. Some demand more of your comedy chops, graver or more serious episodes demand a more sombre creature. All these variations have to live in the same body, in the same face. Putting all that together is tricky." He shrugs. "I'm saying all this, it hasn't gone out yet. I don't know if it's worked. It remains to be seen whether or not I've been successful."

Which bits of his Doctor are most like Peter, I ask?

This stumps him at first. He thinks hard for a good 30 seconds, before saying: "Um. Well, I suppose there's a sort of, uh... there's always like, with the Doctor, a frustrated part of him. Sometimes I get quite frustrated and angry about things. I was always fascinated by... there's a kind of division that happens in the eighteenth century between science and art. Previously science and art had belonged in the same box. Leonardo da Vinci could be a fabulous artist and a fabulous scientist. To me, the Doctor is an artist-slash-scientist. He's incredibly bright. I don't think my Doctor would welcome any of those definitions. He'd think they're quite primitive, from his point of view."

So how does this new Doctor see himself?

"Good question. I think as a cosmic, timeless philosopher, explorer, adventurer, righter of wrongs, and hopeless piece of flotsam and jetsam. I think he has to be all of those things. I didn't want him to be in charge as much as perhaps we've seen him before. He's someone who sees great beauty in things, but that can be in stars being born in the outer reaches of the galaxy, or in litter blowing across a supermarket car park at dawn. He finds all of these things beautiful, and I think he should constantly stop and see them. He wants to pursue beautiful things, but he gets shocked into adventures. I think he just wants to range around up there, back there, in the future, looking at it all, enjoying it all, and seeing it all, but he's constantly drawn into areas of conflict."

I point out that Peter's Doctor has a bit of an edge to him – he can seem quite severe at times – but Peter insists, "It's less him being hard on people; it's more that he doesn't understand quite how you talk to human beings. It's less 'I don't suffer fools gladly'; more 'Oh, they're quite complex, these human beings. They need to be comforted from time to time.' He becomes impatient with them. Some of the previous Doctors have been more sensitive to what their companions and other human beings need from him. My Doctor needs them to get up to speed with *him*. He can't really be bothered hanging around and making life lovely for them, making them welcome. It doesn't mean they're *not* welcome. A lot of this is in the writing: Steven's concept of how far you can take the Doctor. I never think my Doctor is unpleasant; he just isn't great at dealing with humans. He doesn't mean to be short with them. He just doesn't quite get it sometimes."

You'll know this, but Peter has appeared in *Doctor Who* before. In 2008, he played Caecilius opposite David Tennant's Doctor in *The Fires of Pompeii*. "When I was offered it, I was so excited, I couldn't actually read the script," he told **DWM** earlier this year. "I just wanted to phone my agent and say, 'Yes!' But I was persuaded that the professional thing to do would be to read it first. So I did, loved it, and off I went."

The new Doctor is immediately thrown into a mystery in *Deep Breath*.

"We're having conversations about next year. We've some great ideas for 2015."

Will we get an explanation for why the new Doctor has Caecilius' face?

"It's addressed," smiles Peter. "Is it Caecilius' face? Was that man *really* Caecilius?"

The tease! What else can he tell us about the Doctor's journey this series. Did Steven tell Peter everything from the start?

"He gave me a very entertaining evening," chuckles Peter, "when he went through the entire 12 episodes, basically acting them out for me. I said to him he should get a job as a performance artist. He did them all. All the characters. He's like a chameleon. He told me what was going to happen in the show."

Was there anything where you thought, 'That sounds *too* bonkers'?

"Well, you just go, 'Uh huh. Yeah. Okay. That sounds... good luck with that.' But then when it comes to fruition, when you actually see it, it's amazing. I have great faith in Steven and this amazing crew. I'm always amazed at how they pull it off. Of course, a lot of actors love to know what's going to happen to their characters well in advance, because they think that allows them to pace their performances. I've never really been convinced of that. I operate on a need-to-know basis. If something dramatic's going to happen, I'd rather that I discovered it when it was happening, not six months beforehand. The actual scripts don't arrive till maybe a week before the readthrough, which will be a couple of days before we start shooting, and the surprises I like are the smaller ones; the little moments, the asides, the remarks, the experiences, the things that go on in the by-streets of the episodes. Those are the things that delight me.

"What I think sometimes happens with long-running shows," he continues, "is that you get into a groove. You learn how to do the part in a certain way, and you just keep doing it. But you've got to constantly niggle at it, probe it, find those little moments, push it, see how far you can take it. At the same time, the audience switches on to see a certain thing. You'd be disappointed if Tom Baker didn't at some point produce a jelly baby, or if Jon Pertwee didn't give a politician or a soldier a withering look. I used to find this with *The Thick of It* [BBC Four/Two, 2005-2012]. I'd always say, 'Do we have to have Malcolm [Tucker, the aggressive and profane spin doctor that Peter played] come in doing a great, sweary tirade?' And they'd say, 'Well, yeah, because that's why people switch on.' A director the other day told me that another director had suggested, 'Let's have a shot of the TARDIS materialising, but let's not see it materialise,' and everyone had looked at him in horror. What's the point of having a show where it happens out of shot? Part of the fun is seeing the TARDIS materialise, the Doctor and Clara step out, and – where are they this time?"

How will he be watching the series when it airs on BBC One this August to November?

"The problem for me is, I'm a *Doctor Who* fan," he laughs, "so I can't not watch *Doctor Who*. Even if it weren't me, I'd be watching it. I'd miss not watching it. But yes, that's an interesting point – I don't know what I'll do, to be honest. It is quite difficult to watch yourself. The episodes that I've seen, I find that the sticking point of them all is me. That's what I find the most troublesome, is watching me. But there are wonderful things that happen when suddenly it all comes together, and it becomes *Doctor Who*, and then you have to remind yourself... you know, when I forget that it's me, that's when I enjoy it. One of the key things I'm finding out about it now is that it's created by all of the efforts of the people working on it, so watching these episodes with me playing the Doctor in them has been extremely illuminating. They've shown me more about who my Doctor is than me sitting in a quiet study trying to figure it all out. So it's a kind of self-feeding thing, if we're going in the right direction – and I hope that we are.

"The funny thing is, we're starting to have these conversations about next year and I'm like, 'There are some amazing things coming along there!' Steven is telling me, and I'm like, 'Wow! Yeah!' So we're already ahead of the curve on all this. We've some great ideas coming for 2015."

So Peter *will* be back next year?

No time for sleeping! There's a new adventure to be had...

"Well, I'd like to be. It's not up to me. I've had a wonderful time doing the show, anybody would, but having a wonderful time is no guarantee that they're going to keep you there. I've loved it, so I'd be very, very happy to carry on, but we'll have to see. We're doing a Christmas one. As I say, we've discussed 2015. But there's no guarantee it's certainly me. But I hope it is."

Last summer, when it was announced that Peter had been cast as the Doctor, there was much excitement, some trepidation, and plenty of speculation about how he'd play the part. In March this year, a couple of months into shooting, something wonderful happened: a shaky mobile-phone recording of a touching encounter between Peter and a young fan appeared on YouTube, and went viral – over 180,000 views to date – and reminded us, as if we ever doubted it, that as well as being an excellent actor, Peter was as compassionate as the Doctor himself – without doubt the right man to take on the role.

"This little girl, her parents were concerned that she loved Matt so much and she would genuinely worry that he was gone," recalls Peter, when I ask him about the video, "and what was going to happen, and how was that going to affect her?"

In the video, we see Peter get down on one knee and gently tell five-year-old Roxann: "Matt was really nice to me, and Jenna was too. They were both very welcoming to me when I came into the TARDIS. Matt said to me to look after *Doctor Who*, and he gave me his watch that he wears, and he said that in his own way he was happy that it was me who was coming in. So I will do my very best to be as much fun and as friendly as he is. So they say it's okay for me to be the Doctor. I hope you think it'll be okay for me to be the Doctor too."

'Even though Roxann wouldn't look at them or talk, which is due to her autism,' explained Roxann's mum in a blog post, 'she took everything in that was being said to her by Peter. I cannot express how overjoyed and thankful I am.'

"All I could do was to try to show her that both Matt and Jenna had approved of me, and hopefully if *they* did – and Matt particularly – then she would feel that it might be okay," Peter tells **DWM**. "But you just sort of busk it, really, because you don't know what people are going to ask you, and you don't know what people are going to bring to a meeting with you. Certainly when they're youngsters, they're so enthusiastic about the show, you'd have to have a very cold heart not to try to make them feel good about it.

"It's a fairly new experience for me," he concludes. "It's difficult, when you're offered the role, to anticipate what's going to happen to you. Matt and David have both been very helpful to me in trying to prepare me and talking to me about it, Russell T Davies [former showrunner] has been very supportive too, but I remember from being a fan myself how important the show was to me, so I simply try to be respectful of that, of their affection. I've read lots of interviews with all the Doctors, and they often refer to this sort of syndrome: people project the Doctor onto you when they meet you, so they're already smiling. They're really pleased to see you. That is a privilege that is rare among human beings, that you get this warm welcome, and you haven't done anything to deserve that. I am simply playing this part. I feel as if I'm here to look after this part for the time that I have it, and to look after the character of Doctor Who while I've got him. Part of that is to be kind, I guess. It's a fairly privileged position to be in. You get the best of people. That's wonderful. That's what this show does, you see. I think it's what it's always done. It brings out the best in people." DWM

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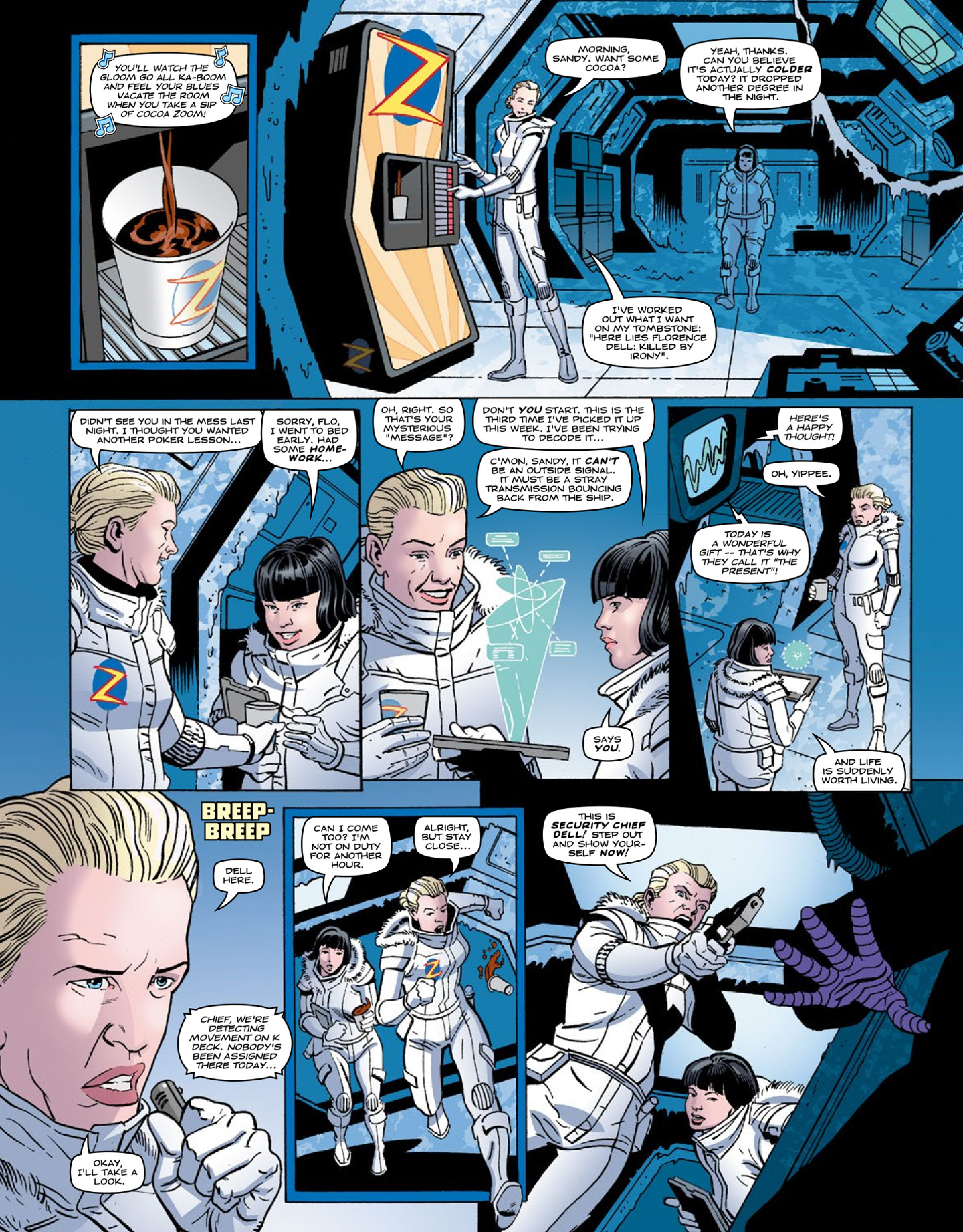
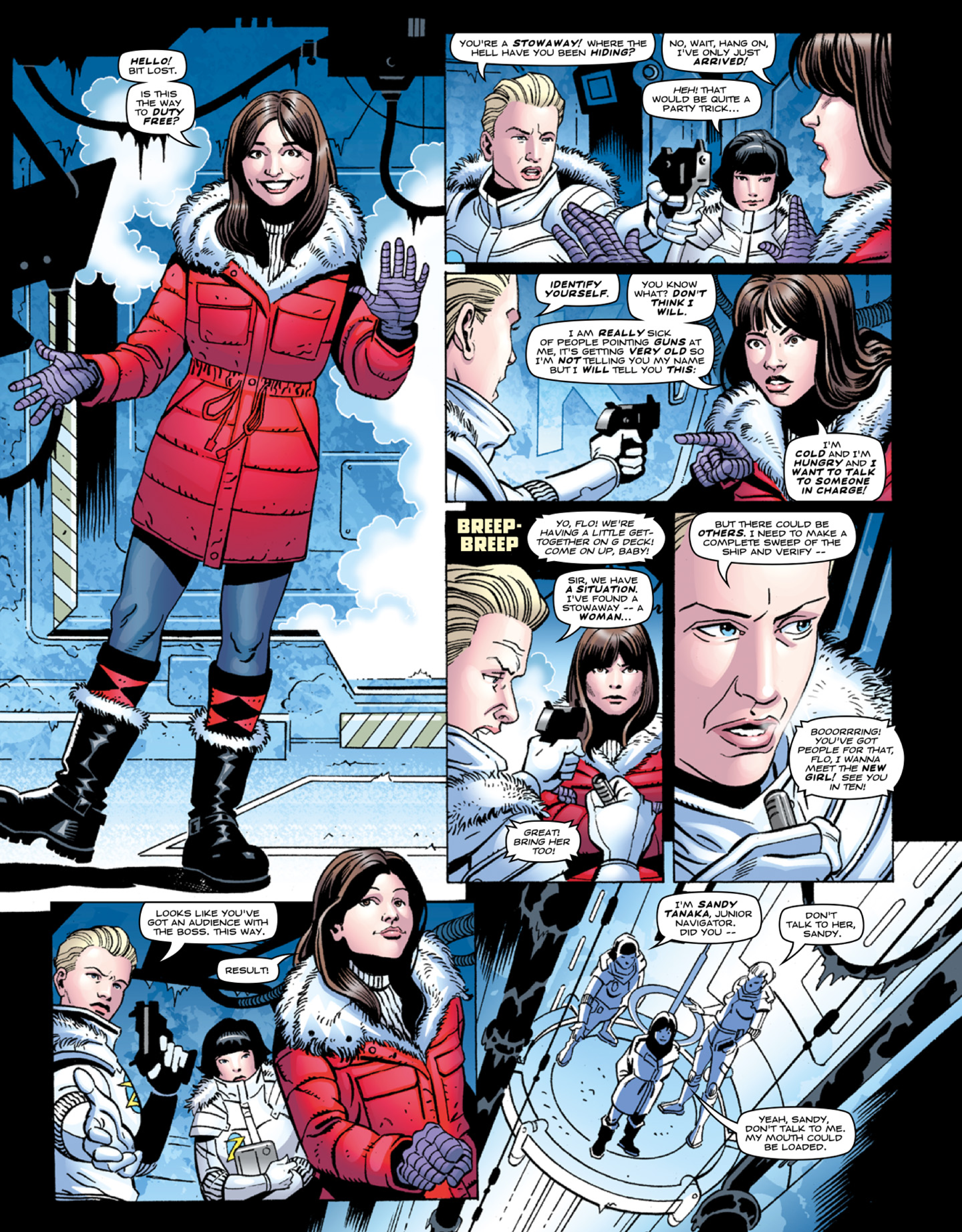
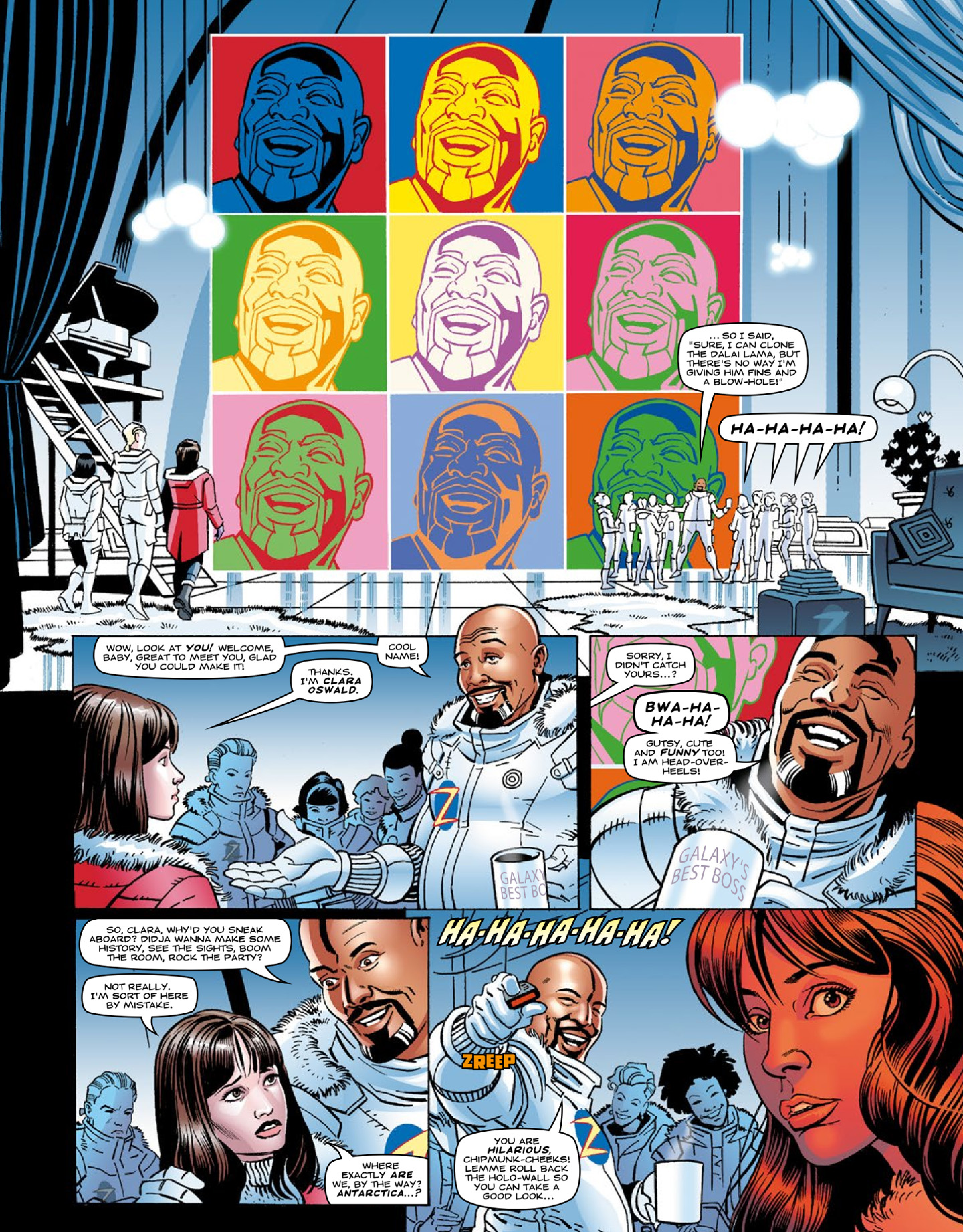

YOU'LL WATCH THE GLOOM GO ALL KA-BOOM AND FEEL YOUR BLUES VACATE THE ROOM WHEN YOU TAKE A SIP OF COCOA ZOOM!
MORNING, SANDY. WANT SOME COCOA?
YEAH, THANKS. CAN YOU BELIEVE IT'S ACTUALLY COLDER TODAY? IT DROPPED ANOTHER DEGREE IN THE NIGHT.
I'VE WORKED OUT WHAT I WANT ON MY TOMBSTONE: "HERE LIES FLORENCE DELL: KILLED BY IRONY".
DIDN'T SEE YOU IN THE MESS LAST NIGHT. I THOUGHT YOU WANTED ANOTHER POKER LESSON...
SORRY, FLO, I WENT TO BED EARLY. HAD SOME HOMEWORK...
OH, RIGHT. SO THAT'S YOUR MYSTERIOUS "MESSAGE"?
DON'T YOU START. THIS IS THE THIRD TIME I'VE PICKED IT UP THIS WEEK. I'VE BEEN TRYING TO DECODE IT...
C'MON, SANDY, IT CAN'T BE AN OUTSIDE SIGNAL. IT MUST BE A STRAY TRANSMISSION BOUNCING BACK FROM THE SHIP.
SAYS YOU.
HERE'S A HAPPY THOUGHT!
OH, YIPPEE.
TODAY IS A WONDERFUL GIFT -- THAT'S WHY THEY CALL IT "THE PRESENT"!
AND LIFE IS SUDDENLY WORTH LIVING.
BREEP-BREEP
DELL HERE.
CHIEF, WE'RE DETECTING MOVEMENT ON K DECK. NOBODY'S BEEN ASSIGNED THERE TODAY...
OKAY, I'LL TAKE A LOOK.
CAN I COME TOO? I'M NOT ON DUTY FOR ANOTHER HOUR.
ALRIGHT, BUT STAY CLOSE...
THIS IS SECURITY CHIEF DELL! STEP OUT AND SHOW YOURSELF NOW!


HELLO! BIT LOST.
IS THIS THE WAY TO DUTY FREE?
YOU'RE A STOWAWAY! WHERE THE HELL HAVE YOU BEEN HIDING?
NO, WAIT, HANG ON, I'VE ONLY JUST ARRIVED!
HEH! THAT WOULD BE QUITE A PARTY TRICK...
IDENTIFY YOURSELF.
YOU KNOW WHAT? DON'T THINK I WILL.
I AM REALLY SICK OF PEOPLE POINTING GUNS AT ME, IT'S GETTING VERY OLD SO I'M NOT TELLING YOU MY NAME BUT I WILL TELL YOU THIS:
I'M COLD AND I'M HUNGRY AND I WANT TO TALK TO SOMEONE IN CHARGE!
BREEP-BREEP
YO, FLO! WE'RE HAVING A LITTLE GET-TOGETHER ON G DECK! COME ON UP, BABY!
SIR, WE HAVE A SITUATION. I'VE FOUND A STOWAWAY -- A WOMAN...
GREAT! BRING HER TOO!
BUT THERE COULD BE OTHERS. I NEED TO MAKE A COMPLETE SWEEP OF THE SHIP AND VERIFY --
BOOORRRING! YOU'VE GOT PEOPLE FOR THAT, FLO, I WANNA MEET THE NEW GIRL! SEE YOU IN TEN!
LOOKS LIKE YOU'VE GOT AN AUDIENCE WITH THE BOSS. THIS WAY.
RESULT!
I'M SANDY TANAKA, JUNIOR NAVIGATOR. DID YOU --
DON'T TALK TO HER, SANDY.
YEAH, SANDY, DON'T TALK TO ME. MY MOUTH COULD BE LOADED.

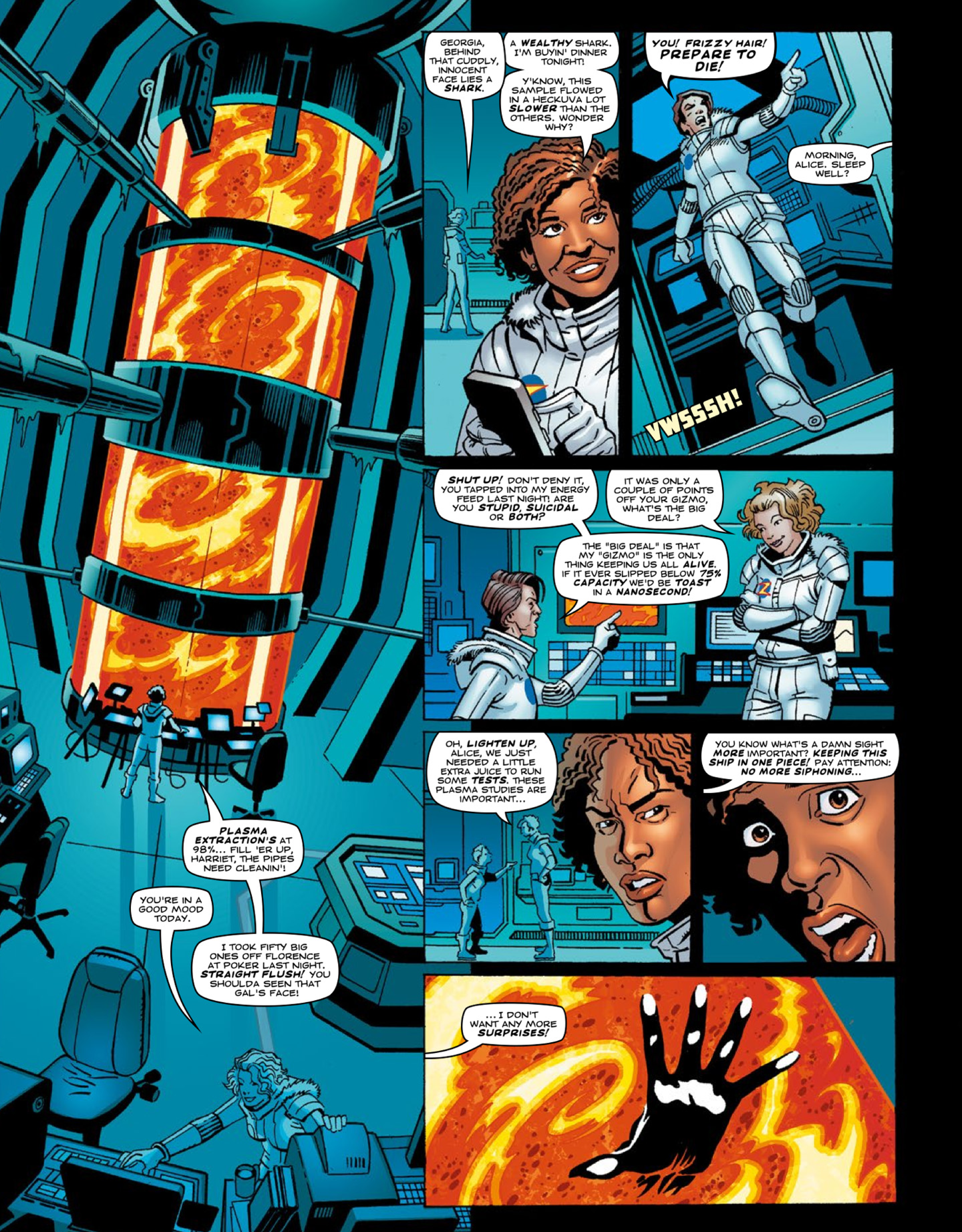

... SO I SAID, "SURE, I CAN CLONE THE DALAI LAMA, BUT THERE'S NO WAY I'M GIVING HIM FINS AND A BLOW-HOLE!"
HA-HA-HA-HA!
WOW, LOOK AT ***YOU!*** WELCOME, BABY, GREAT TO MEET YOU, GLAD YOU COULD MAKE IT!
THANKS. I'M ***CLARA OSWALD***.
COOL NAME!
GALAXY BEST BO
SORRY, I DIDN'T CATCH YOURS...?
BWA-HA-HA-HA!
GUTSY, CUTE AND ***FUNNY*** TOO! I AM HEAD-OVER-HEELS!
GALAXY'S BEST BOSS
SO, CLARA, WHY'D YOU SNEAK ABOARD? DIDJA WANNA MAKE SOME HISTORY, SEE THE SIGHTS, BOOM THE ROOM, ROCK THE PARTY?
NOT REALLY. I'M SORT OF HERE BY MISTAKE.
WHERE EXACTLY ***ARE*** WE, BY THE WAY? ***ANTARCTICA***...?
HA-HA-HA-HA-HA!
ZREEP
YOU ARE ***HILARIOUS***, CHIPMUNK-CHEEKS! LEMME ROLL BACK THE HOLO-WALL SO YOU CAN TAKE A GOOD LOOK...

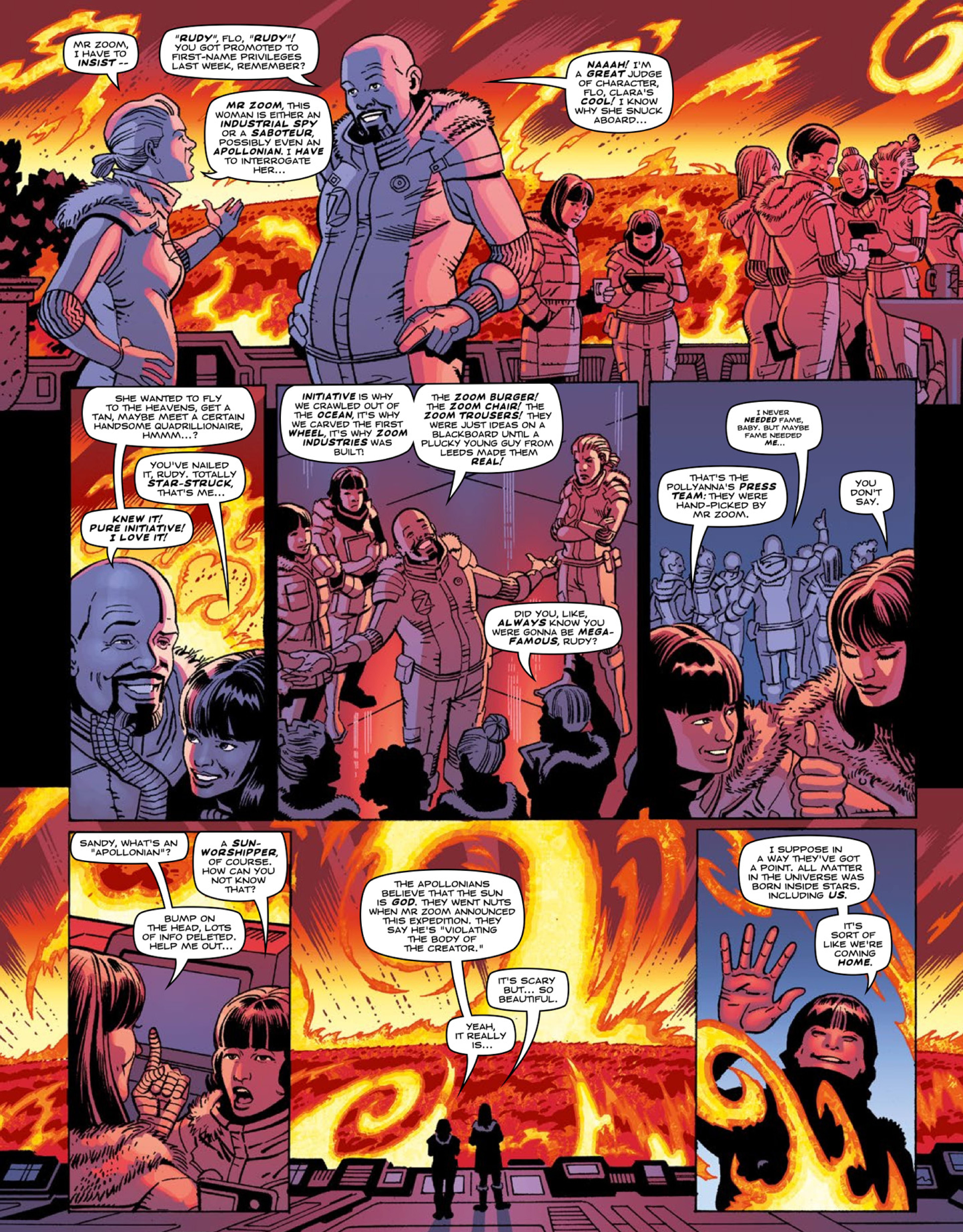
THE EYE OF TORMENT

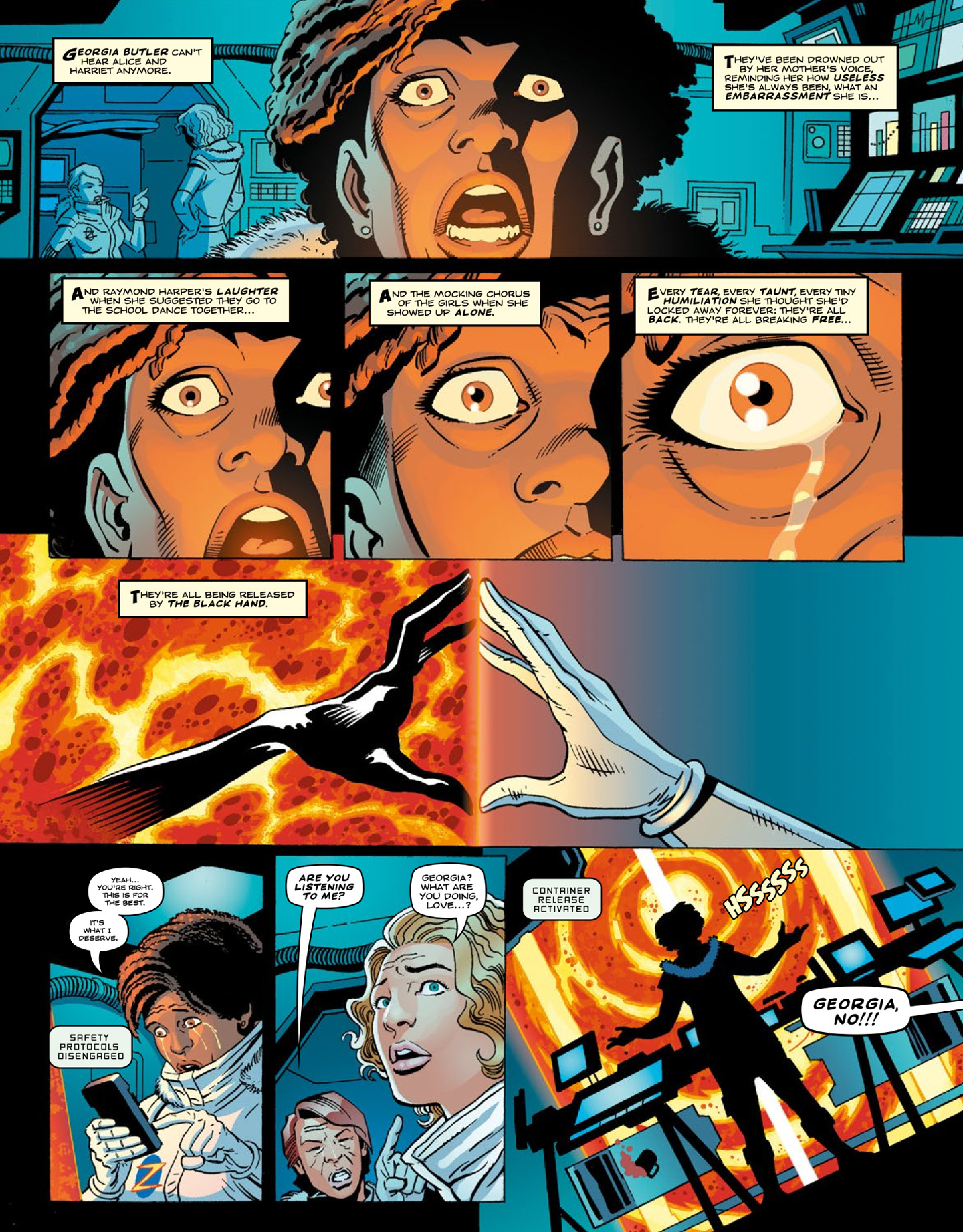
PART ONE

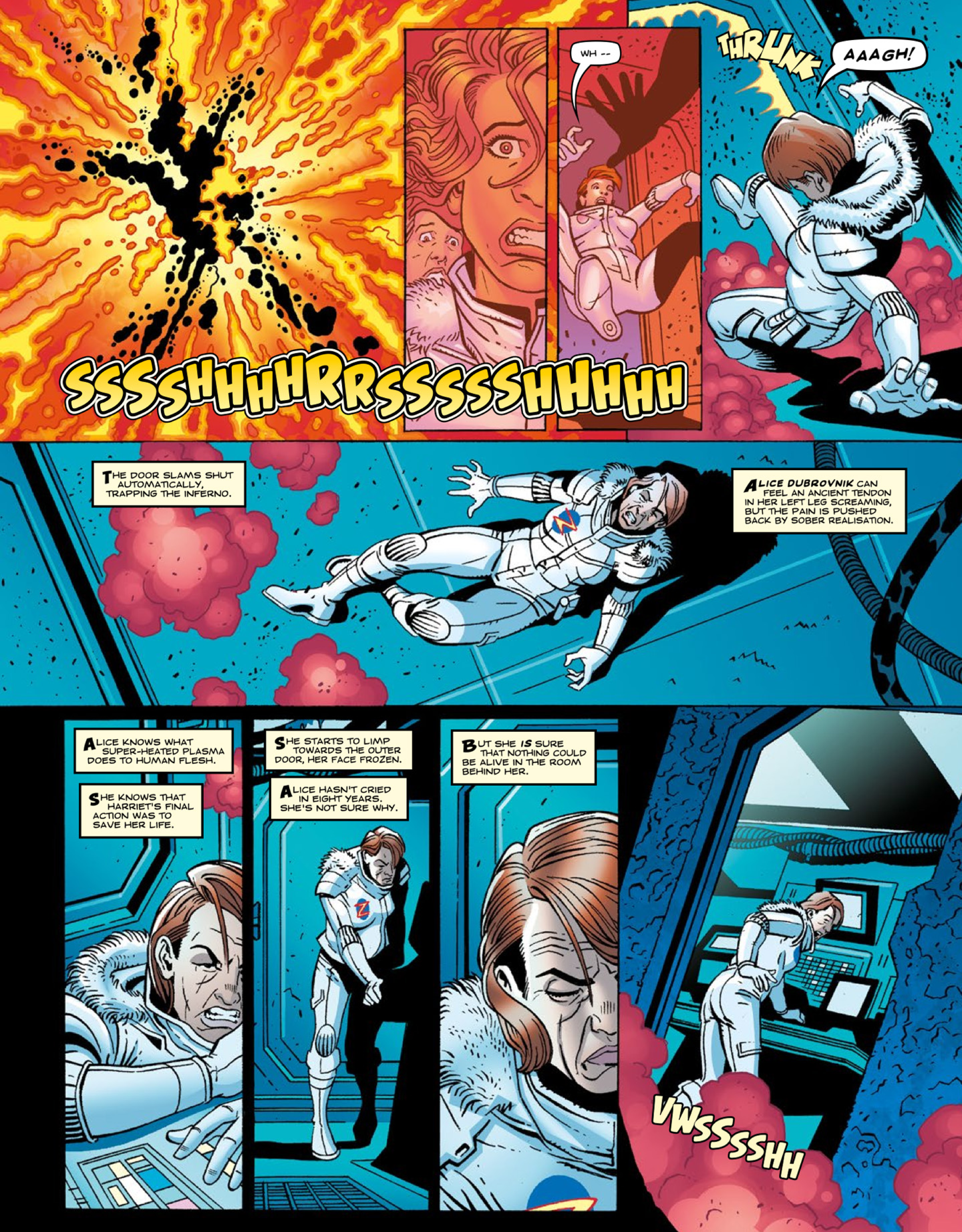
Story: SCOTT GRAY • Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH • Colour: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

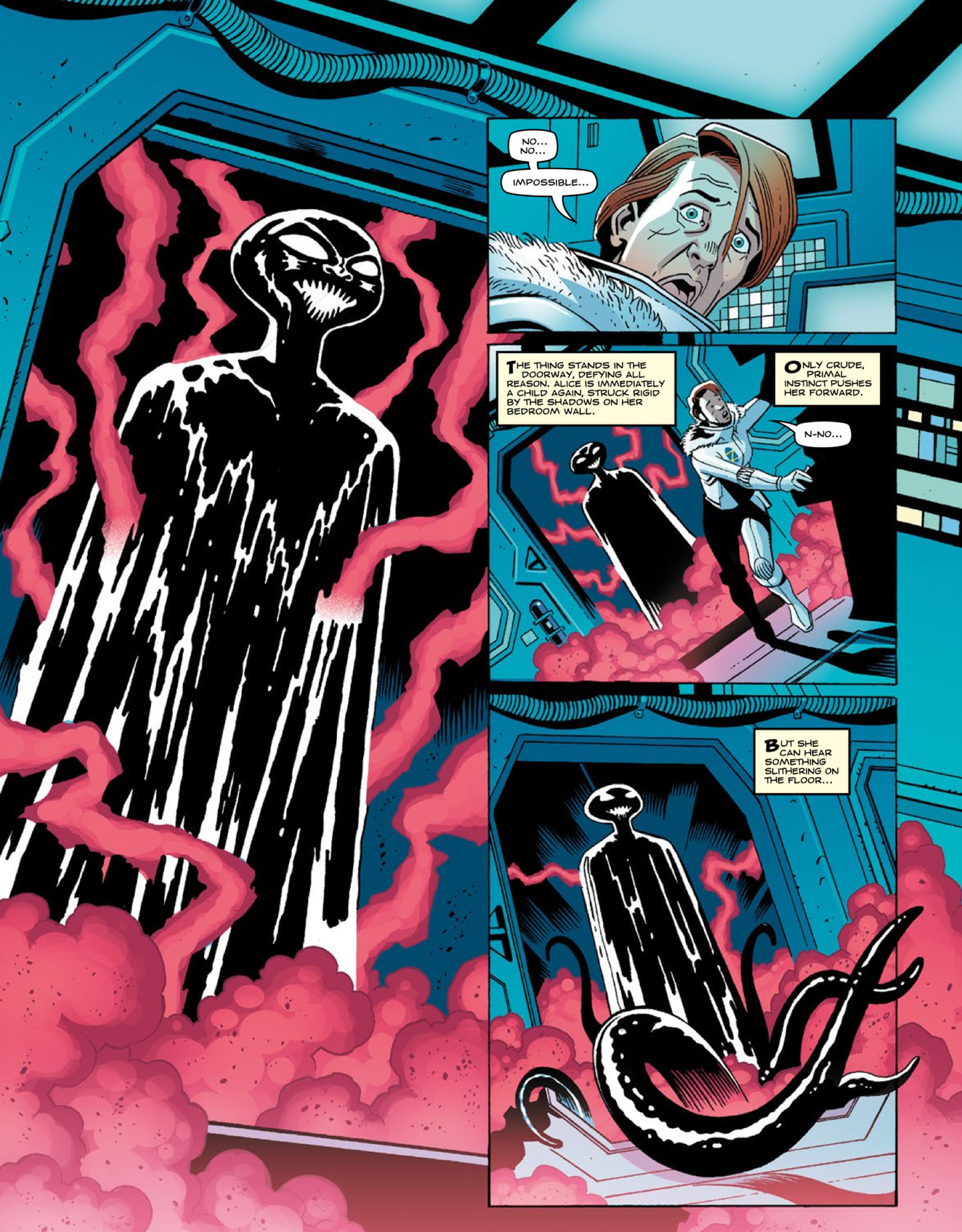
CONGRATULATIONS, BABY, YOU'RE ON THE GREATEST ADVENTURE IN THE HISTORY OF MANKIND! THIS IS IT: THE FINAL FRONTIER, THE FULL MONTY, THE LAST HORIZON!
CLARA OSWALD, FEAST THOSE BEAUTIFUL BROWN EYES ON...
THE SUN!
"THIS IS THE MAIDEN VOYAGE OF THE GOOD SHIP POLLYANNA, SAILING THROUGH THE MIGHTY HYDROGEN OCEANS, TWENTY THOUSAND DEGREES IN THE SHADE!
"FLARES OF PLASMA NINETY THOUSAND MILES HIGH WHIP AROUND OUR PLUCKY LITTLE VESSEL... ERUPTIONS BIGGER THAN AFRICA ENGULF US... BUT DO WE FLINCH? DO WE SCARPER? NAAAH!
"FOR THIS IS OUR MISSION: TO BRAVE THE FIRES OF CREATION!"
Z
SO...
NOT ANTARCTICA, THEN...

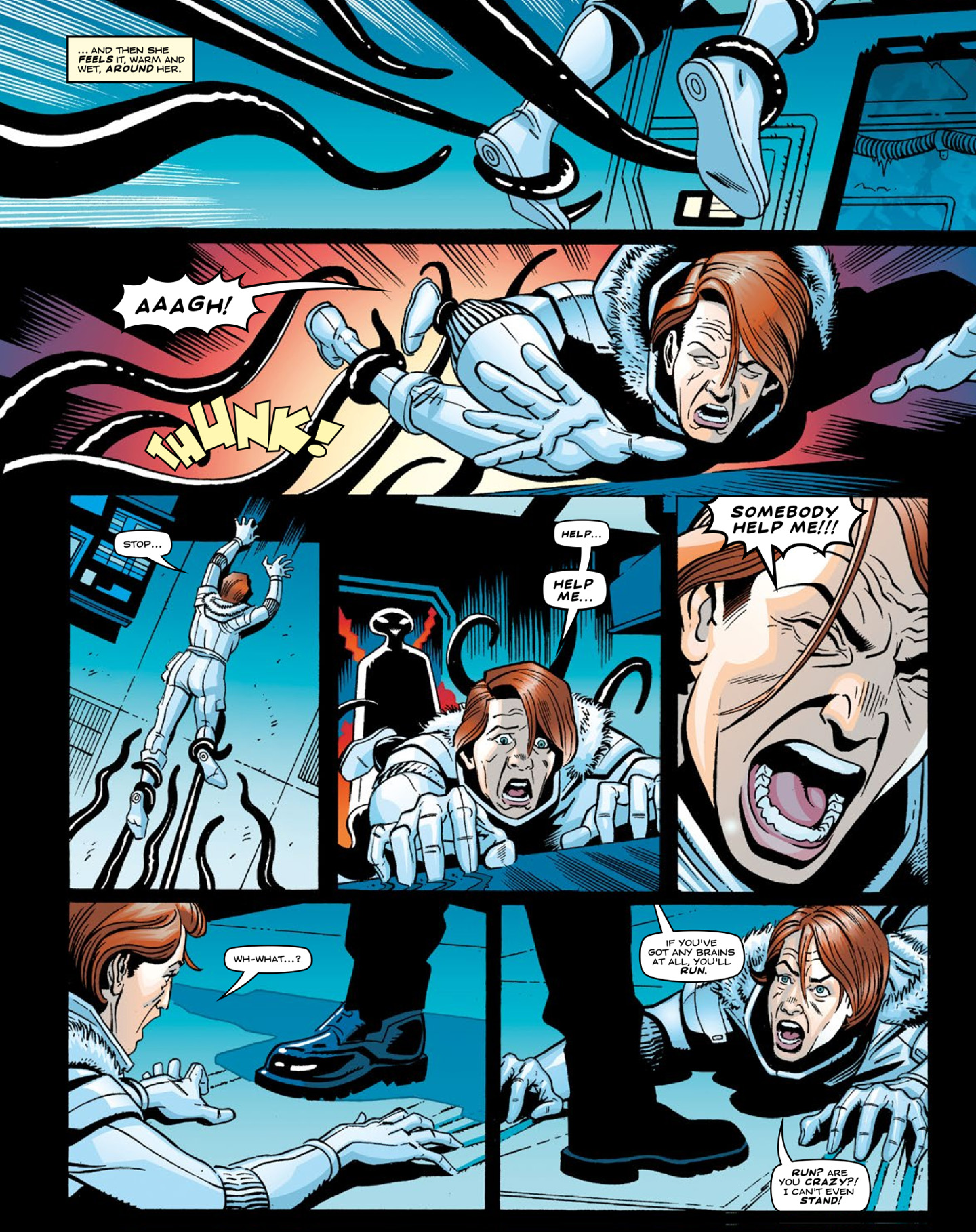

PLASMA EXTRACTION'S AT 98%... FILL 'ER UP, HARRIET, THE PIPES NEED CLEANIN'!
YOU'RE IN A GOOD MOOD TODAY.
I TOOK FIFTY BIG ONES OFF FLORENCE AT POKER LAST NIGHT. STRAIGHT FLUSH! YOU SHOULDA SEEN THAT GAL'S FACE!
GEORGIA, BEHIND THAT CUDDLY, INNOCENT FACE LIES A SHARK.
A WEALTHY SHARK. I'M BUYIN' DINNER TONIGHT!
Y'KNOW, THIS SAMPLE FLOWED IN A HECKUVA LOT SLOWER THAN THE OTHERS. WONDER WHY?
YOU! FRIZZY HAIR! PREPARE TO DIE!
MORNING, ALICE. SLEEP WELL?
YWSSSH!
SHUT UP! DON'T DENY IT, YOU TAPPED INTO MY ENERGY FEED LAST NIGHT! ARE YOU STUPID, SUICIDAL OR BOTH?
IT WAS ONLY A COUPLE OF POINTS OFF YOUR GIZMO, WHAT'S THE BIG DEAL?
THE "BIG DEAL" IS THAT MY "GIZMO" IS THE ONLY THING KEEPING US ALL ALIVE. IF IT EVER SLIPPED BELOW 75% CAPACITY WE'D BE TOAST IN A NANOSECOND!
OH, LIGHTEN UP, ALICE, WE JUST NEEDED A LITTLE EXTRA JUICE TO RUN SOME TESTS. THESE PLASMA STUDIES ARE IMPORTANT...
YOU KNOW WHAT'S A DAMN SIGHT MORE IMPORTANT? KEEPING THIS SHIP IN ONE PIECE! PAY ATTENTION: NO MORE SIPHONING...
...I DON'T WANT ANY MORE SURPRISES!

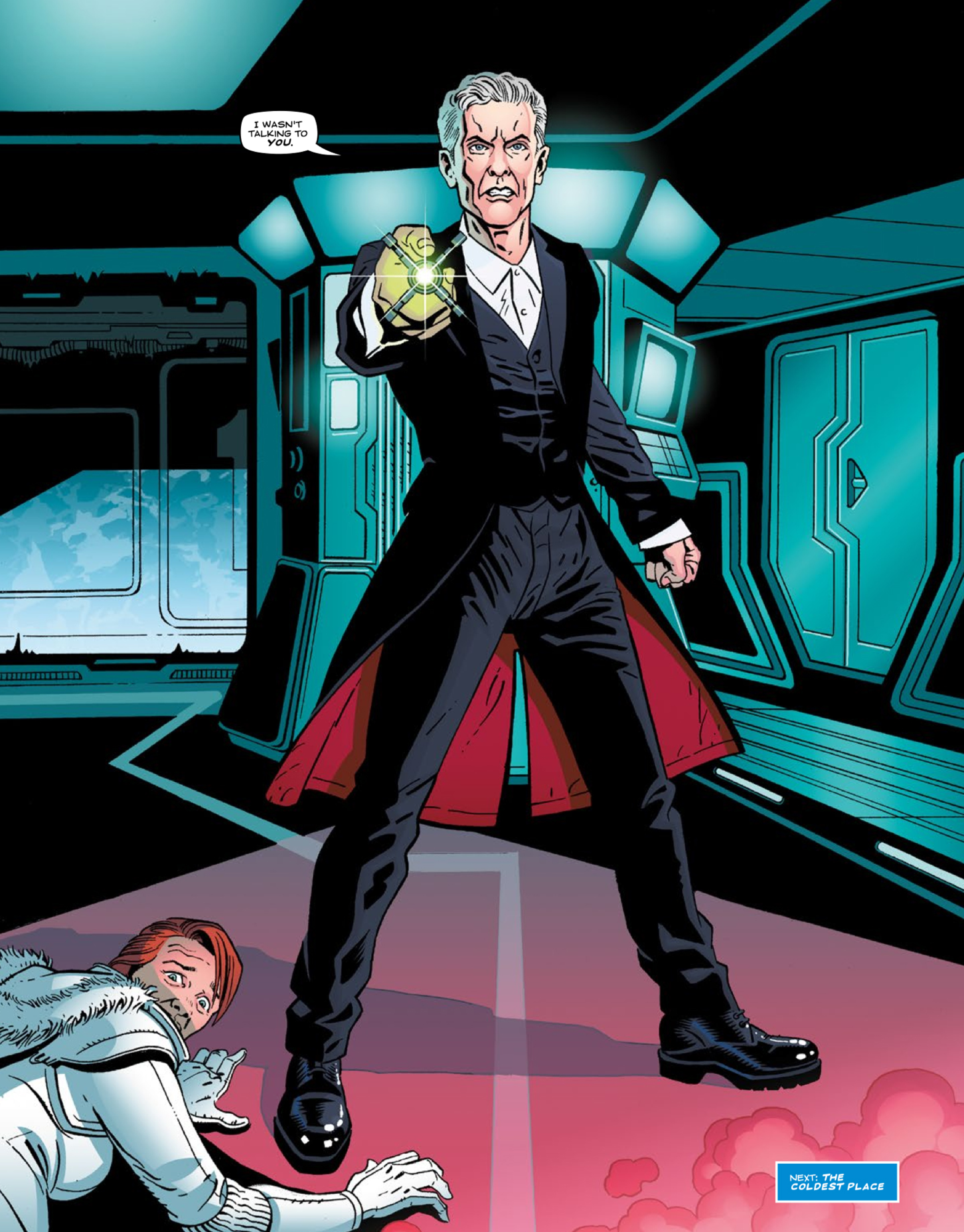

MR ZOOM, I HAVE TO INSIST --
"RUDY", FLO, "RUDY"! YOU GOT PROMOTED TO FIRST-NAME PRIVILEGES LAST WEEK, REMEMBER?
MR ZOOM, THIS WOMAN IS EITHER AN INDUSTRIAL SPY OR A SABOTEUR, POSSIBLY EVEN AN APOLLONIAN. I HAVE TO INTERROGATE HER...
NAAAH! I'M A GREAT JUDGE OF CHARACTER, FLO, CLARA'S COOL! I KNOW WHY SHE SNUCK ABOARD...
SHE WANTED TO FLY TO THE HEAVENS, GET A TAN, MAYBE MEET A CERTAIN HANDSOME QUADRILLIONAIRE, HMMM...?
YOU'VE NAILED IT, RUDY. TOTALLY STAR-STRUCK, THAT'S ME...
KNEW IT! PURE INITIATIVE! I LOVE IT!
INITIATIVE IS WHY WE CRAWLED OUT OF THE OCEAN, IT'S WHY WE CARVED THE FIRST WHEEL, IT'S WHY ZOOM INDUSTRIES WAS BUILT!
THE ZOOM BURGER! THE ZOOM CHAIR! THE ZOOM TROUSERS! THEY WERE JUST IDEAS ON A BLACKBOARD UNTIL A PLUCKY YOUNG GUY FROM LEEDS MADE THEM REAL!
DID YOU, LIKE, ALWAYS KNOW YOU WERE GONNA BE MEGA-FAMOUS, RUDY?
I NEVER NEEDED FAME, BABY. BUT MAYBE FAME NEEDED ME...
THAT'S THE POLLYANNA'S PRESS TEAM: THEY WERE HAND-PICKED BY MR ZOOM.
YOU DON'T SAY.
SANDY, WHAT'S AN "APOLLONIAN"?
A SUN-WORSHIPPER, OF COURSE. HOW CAN YOU NOT KNOW THAT?
BUMP ON THE HEAD, LOTS OF INFO DELETED. HELP ME OUT...
THE APOLLONIANS BELIEVE THAT THE SUN IS GOD. THEY WENT NUTS WHEN MR ZOOM ANNOUNCED THIS EXPEDITION. THEY SAY HE'S "VIOLATING THE BODY OF THE CREATOR."
IT'S SCARY BUT... SO BEAUTIFUL.
YEAH, IT REALLY IS...
I SUPPOSE IN A WAY THEY'VE GOT A POINT. ALL MATTER IN THE UNIVERSE WAS BORN INSIDE STARS. INCLUDING US.
IT'S SORT OF LIKE WE'RE COMING HOME.


GEORGIA BUTLER CAN'T HEAR ALICE AND HARRIET ANYMORE.
THEY'VE BEEN DROWNED OUT BY HER MOTHER'S VOICE, REMINDING HER HOW USELESS SHE'S ALWAYS BEEN, WHAT AN EMBARRASSMENT SHE IS...
AND RAYMOND HARPER'S LAUGHTER WHEN SHE SUGGESTED THEY GO TO THE SCHOOL DANCE TOGETHER...
AND THE MOCKING CHORUS OF THE GIRLS WHEN SHE SHOWED UP ALONE.
EVERY TEAR, EVERY TAUNT, EVERY TINY HUMILIATION SHE THOUGHT SHE'D LOCKED AWAY FOREVER: THEY'RE ALL BACK. THEY'RE ALL BREAKING FREE...
THEY'RE ALL BEING RELEASED BY THE BLACK HAND.
YEAH... YOU'RE RIGHT. THIS IS FOR THE BEST.
IT'S WHAT I DESERVE.
SAFETY PROTOCOLS DISENGAGED
ARE YOU LISTENING TO ME?
GEORGIA? WHAT ARE YOU DOING, LOVE...?
CONTAINER RELEASE ACTIVATED
HSSSSSS
GEORGIA, NO!!!

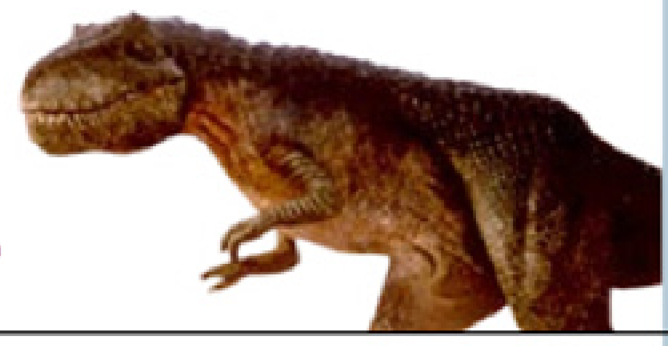

SSSSHHHHRRSSSSSSHHHHH
WH --
THRUNK
AAAGH!
THE DOOR SLAMS SHUT AUTOMATICALLY, TRAPPING THE INFERNO.
ALICE DUBROVNIK CAN FEEL AN ANCIENT TENDON IN HER LEFT LEG SCREAMING, BUT THE PAIN IS PUSHED BACK BY SOBER REALISATION.
ALICE KNOWS WHAT SUPER-HEATED PLASMA DOES TO HUMAN FLESH.
SHE KNOWS THAT HARRIET'S FINAL ACTION WAS TO SAVE HER LIFE.
SHE STARTS TO LIMP TOWARDS THE OUTER DOOR, HER FACE FROZEN.
ALICE HASN'T CRIED IN EIGHT YEARS. SHE'S NOT SURE WHY.
BUT SHE IS SURE THAT NOTHING COULD BE ALIVE IN THE ROOM BEHIND HER.
VWSSSSHH


NO...
NO...
IMPOSSIBLE...
THE THING STANDS IN THE DOORWAY, DEFYING ALL REASON. ALICE IS IMMEDIATELY A CHILD AGAIN, STRUCK RIGID BY THE SHADOWS ON HER BEDROOM WALL.
ONLY CRUDE, PRIMAL INSTINCT PUSHES HER FORWARD.
N-NO...
BUT SHE CAN HEAR SOMETHING SLITHERING ON THE FLOOR...


...AND THEN SHE FEELS IT, WARM AND WET, AROUND HER.
AAAGH!
THUNK!
STOP...
HELP...
HELP ME...
SOMEBODY HELP ME!!!
WH-WHAT...?
IF YOU'VE GOT ANY BRAINS AT ALL, YOU'LL RUN.
RUN? ARE YOU CRAZY?! I CAN'T EVEN STAND!


I WASN'T TALKING TO *YOU*.
NEXT: *THE COLDEST PLACE*

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...



Through new eyes...

A new series is about to begin on BBC One – so it's the perfect time to invest in a new telly, wouldn't you say...?

BY **JACQUELINE RAYNER**

We have a new telly! It's been a few years since we had a fully functioning television – the old one had a dodgy on-off switch and a bizarre pink splodge over one side of the screen – but as it still worked in the sense that pictures appeared on it, more or less, we haven't really felt justified in splashing out on a new one. But when the World Cup began, it proved quite difficult to tell the teams apart, as the players on one side of the screen appeared to be playing in an all-pink kit. That's when husband put his foot down. "A new television we must have!" he declared (or slightly less theatrical words to that effect), and sure enough, four to five working days later, one arrived.

Needless to say, the boys were very excited, and we christened the new telly with a family viewing of *The Day of the Doctor* on DVD. That one hadn't been too bad on the old telly as the Zygons are pretty much a pink colour anyway – better, anyway, than last season's *The Pink Blobs of Akhaten*, *Journey to the Centre of the Pink Blob* or *The Crimson Hor-* no, actually, that last one was okay too. Now, if I tell you that our old telly was just over nine years old, you might be able to work out for what particular occasion it was purchased. Just like the huge boost in television sales in 1953 for the Queen's coronation, I wouldn't be surprised if there was a similar surge before Christopher Eccleston's début in 2005.

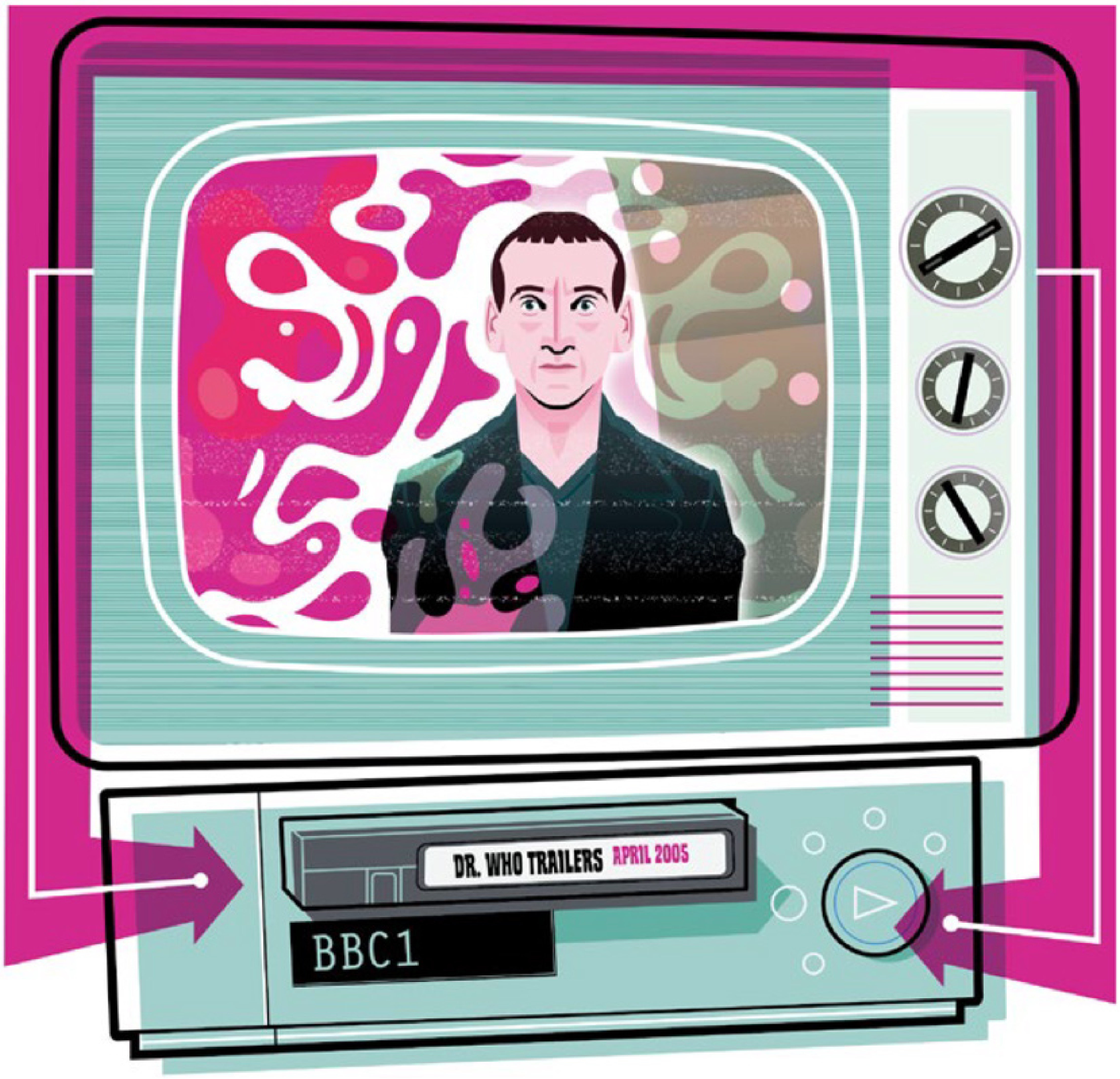


ILLUSTRATION: **BEN MORRIS**

Oh, do you remember the run-up to Easter 2005? "D'you wanna come with me?" the Ninth Doctor kept asking, to which the answer was always "YES! Yes yes YES!" Husband religiously recorded every trailer, every interview, and every announcement before the big day. The amount of times we saw the last two minutes of *EastEnders* or *Casualty* having tuned in 'just in case'! We even learned a new term: 'junctions'. (As you knowledgeable types are almost certainly aware, that's what they call those bits between programmes.) It was a strange hangover from the olden days of *Doctor Who*, where you pretty much knew that if you didn't tape – *tape!* That shows you how long ago it was – all the surrounding ephemera, you would never see it again. Actually, back then it also seemed likely that if you didn't tape the episodes themselves, you would never see them again – at least not in that form and not for years. The first video release that wasn't edited into an omnibus edition was *The Daleks* in June 1989, so pre-Season 26 there was no reason to expect that *Doctor Who* stories would ever be available commercially in their broadcast form. And as for the time it took from broadcast to release – well, the last story of the 1980s, *Survival*, wasn't released until October 1995, almost six years later, and there were a fair number of previous episodes still waiting for a release at that point. Even though by 2005 we were well into the DVD age, the age-old fan fear still held sway: I must record this or it will be lost forever!

> '"Is the first episode just going to be the TARDIS exploding again?" asked Fan Twin. Oh to be seven and blasé about the TARDIS exploding again.'

Husband doesn't record all the trailers any more. They're up on YouTube within seconds now, shared endlessly on social media, and it's not unknown for there to have been an announcement beforehand – a trailing of the trailer – so you know exactly when to tune in, instead of having to watch the last few minutes of every programme on the BBC with your finger poised over the 'record' button, just in case, as was once the norm. But you know what? It's still just as exciting when one appears, that promise of things to come. At the time of writing there have been two tiny teaser trailers for the new season: the "Be my pal" one and the "I see into your soul" one. "Is the first episode just going to be the TARDIS exploding again?" asked Fan Twin after seeing the first one. Oh to be seven and blasé about the TARDIS exploding again. Non-Fan Twin, however, was really struck by the image of Clara in the Doctor's eye, so in proud mother fashion I am now of course mapping out his career as a top director. The second trailer impressed them more. "That sounds like Davros!" cried Fan Twin. "I think it's Davros or a Dalek," Non-Fan Twin decided. Fan Twin has now plotted the entire episode, which involves the Doctor going back to the Crucible to save Davros because he's haunted by Davros' refusal to be saved by him. Sounds good to me!

STOP PRESS STOP THE PRESS STOP THOSE PRESSES RIGHT NOW! We've just seen (in a World Cup Final 'junction') a full huge, brilliant, *new* trailer! (And yes, the boys were still up, and yes, it was past their bedtime, and yes, they are going to be majorly grumpy when they have to get up for school in the morning...) Monsters! Spaceships! Dinosaurs! A horse! You know what? We're *really* excited now. And not a pink blob in sight. **DWM**

THE DWM INTERVIEW

CHAPTER THREE.

A GOOD CRISIS

The ever-popular *Doctor Who* script editor, writer and novelist looks back on his time with the series – and how it has changed in more recent years – in the final part of our bumper feature...

INTERVIEW BY
MATT ADAMS & **DAVID SOUTHWELL**

It's a balmy Friday afternoon in West Hampstead and the school run is in full flow. As four-by-fours jostle for space in the congested streets and yummy-mummies drag their protesting offspring around the shops, a quiet conversation is taking place at a pavement café which is overlooked by the milling crowds.

Having enjoyed a lunchtime feast at a local Chinese restaurant in the company of the legendary *Doctor Who* creative force Terrance Dicks, we have retired for coffee and some fresh air after perhaps one too many bottles of wine.

Barriers have been broken down, and a relationship formed between interviewers and subject, offering an opportunity to probe beneath the surface of Terrance's public persona, and give him the chance to act as mythbuster for some of the stories which have built up around his time on the series.

Unlike some other programmes such as *Star Trek*, there was no continuity bible for *Doctor Who*, which meant successive production teams had relatively free rein to shape the series' direction during their tenures at the helm.

Terrance admits: "We were fairly loose about continuity – not *totally* loose because that would be sloppy. I say continuity is what I can remember of what my predecessors did, and what my successors can remember of what I did. If there's a rough consistency, you know... But we had no bible at all, absolutely not.

"We would have clear ideas of what we wanted and some of the writers were regulars so they knew what the characters were like, and what the Doctor was like."

Despite this confession, the opportunity to do a Paxman on Terrance and clear up some outstanding continuity gripes is hard to resist, most prominent being the controversial question of when UNIT stories were actually set. In *Pyramids of Mars* (1975), Sarah Jane claims to be from the year 1980. Later on, however, *Mawdryn Undead* (1983) suggests that the Brigadier had retired from UNIT by 1977, implying that the Pertwee era UNIT stories were set in the same years that they were transmitted. So what was the production team's thinking at the time?

Terrance's first answer is vague: "The idea was that it was slightly in the future."

So we press him for more detail. How many years? Less than 10, more than five?

"More than five, probably around 10. We had a Mars expedition and that sort of thing."

So it was five to 10 years?

"Something like that. It was a nonsense really, because obviously it was all going to be clothes of that period. The idea was that it was slightly futuristic, but it was always left very deliberately blank."

As a child it always felt to be about five years.

"Yes, that would be reasonable."

So were you telling the writers it was five years or so?

"No, it came out of the stories, we needed science to be a little more advanced than it was in our day, but not people flying about in rocket cars."

So have we all got it wrong? It was a case that what was appearing on *Tomorrow's World* was real life on *Doctor Who*?

The Master: if he's so smart, how come he can never kill the Doctor?

"Something like that. A vague few years ahead so that some things had happened which would impact on the stories, like a Mars probe for example."

So there you have it, and let the on-screen evidence of *Mawdryn Undead* be damned.

On a roll, we move onto the sticky matter of the Doctor's relationship with the Master and the intention to write out the character in the unproduced story *The Final Game*.

"One of the reasons why we eventually made the Master less of a regular was because the question arose that if the Doctor's so smart, how come he could never catch the Master? And if the Master's so smart, how come he could never kill the Doctor?

"The other problem – which was actually rather bigger – is if the villain in every story is revealed to be the Master by about story three or four when the Doctor is saying 'I wonder who could be behind this' it becomes less and less convincing!

"When I did *The Five Doctors* [1983] I did a first storyline in which the Master was the villain, and Eric Saward, the script editor, said 'Look, this is not going to come as a surprise', and so I did the absolute opposite and made [Time Lord President] Borusa the villain, who had always been the good guy throughout the series. That was a simple twist.

"You see when this became more and more apparent, the problems of the villain in every story being the Master, we started having him in intermittent stories, so we'd rest him for a story and then he'd crop up again, so that would be a bit of a surprise and people liked Roger [Delgado] so much they were always pleased to see him again.

"But then eventually Roger came to us and said, 'Look, people are now not offering me work because they think I'm in *Doctor Who* all the time, but I'm not and I'm having spells of being out of work, so I'm sorry but I think I'm going to have to ask you to write me out'.

"There has been all sorts of mad speculation about how we were planning on doing this, but we ►

Panic stations! *The Brain of Morbius*, (right) finished in Terrance's absence; the chaos of *The Five Doctors* (far right); and *Horror of Fang Rock* (main) a last-minute replacement...

> "*Horror of Fang Rock* is highly regarded, even though it was born out of necessity and desperation..."

were at an incredibly early stage of what we were going to do.

"I think we talked to Roger about it and he said he wanted to go out with a bang – you know, give him a really good death scene or something like that – and we were going to have some sort of situation where they're confronting a common peril and the Master sacrifices himself to save the Doctor. But it was no more detailed than what I've said to you. And then of course we got the tragic news that Roger had been killed on location."

Roger Delgado was killed in a road accident in Turkey in June 1973, while working on the feature film *Bell of Tibet*. He was 55 years old.

"It was more of a shock to the actors, to Jon and Katy, but it was a shock to us as well. I was immensely fond of Roger. One of the things I always say is that it's not the actor who plays the villain that you have trouble with, they're always charming, it's the one who plays the hero who gives you a hard time!"

And that leads neatly onto the departure of Jon Pertwee and inevitably the end of an era for the show as both Terrance and Barry also decided to call it a day.

"With Jon it was a sort of variant of what happened with Roger. He came to us and said, 'Look, I'm being offered work, a film, a play, things like that, and I can't take it because I'm on *Doctor Who*'. He said, 'I'm afraid if I keep on saying no they're going to stop asking me'. So after five years he wanted to go.

"Barry had never wanted to be a producer anyway, and wanted to get back to directing, so he decided to go at the same time. I didn't particularly want to go, I was quite happy. But a new producer would have wanted to bring their own entourage and I would have fitted quite awkwardly into that.

"If Jon hadn't gone, Barry and I might have stayed on for another year, but I don't remember any great effort being made to persuade him to change his mind. There's some sort of story, which I didn't have any part in, that he wanted more money and the BBC wouldn't give it to him."

It is rumoured that Jon was prompted to ask for a rise after hearing how much it would cost to bring in *The Two Ronnies* star Ronnie Barker for a guest role, something Terrance says was indeed thwarted for financial reasons.

"At one time or another we thought about getting Ronnie Barker in as a guest star, and Barry had enquired of his agent about his fee, which was astronomical. Light entertainment pays far more than drama does, and so he was way out of our league and we dropped the idea.

Jon Pertwee makes sure he takes centre-stage for *The Three Doctors*.

"We wanted creative liberty. I am totally non-scientific. If you can't be accurate, be vague!"

Jon Pertwee's departure in *Planet of the Spiders* also heralded big changes behind the scenes...

"With all respect to Patrick [Troughton], Jon was the first iconic Doctor, a nationwide figure, so he should have got more. We all should have got more! But they [the BBC] never valued it, they didn't know what they had, it was a children's show that somehow hung on in a weird way and then it changed into not quite the show they started out with, so they were always kind of uneasy about it."

Pertwee's ego was to prove difficult on more than one occasion, not least of which being the occasion of a photocall for *The Three Doctors* [1972-73].

"When Roger joined the show the *Radio Times* did a cover which had a large picture of Roger with Jon Pertwee somewhere down in the corner.

"Jon came to Barry in a very unhappy state saying, 'People are coming up to me and saying, I gather you're leaving *Who* and Roger's taking over'. It took some effort to smooth him down, and later on when we were doing the cover for *The Three Doctors*, for some reason Barry was tied up on something else and couldn't go, so he sent me to stand in for him.

"Early on I grabbed the photographer and told him this tale, and said, 'I don't want to interfere with your creativity, but when you do this picture, let's be sure who's dominant!' So you've got this picture of Jon in the middle. But that's Jon all over. Jon was the leading man. He was the star."

And as the star Jon frequently enjoyed special treatment, but that didn't extend to every occasion.

"Of course when somebody like Jon goes on location, people give him things. If I go round a bookshop for a signing and say, 'Can I buy this book?' they very often say, 'Oh, no, have it', as a sort of perk. On one of the Auton shows, we were being shown round this doll factory by a very grumpy old caretaker and came across these very elaborate dolls. Jon saw this doll and said, 'Oh what a nice doll, what a lovely doll. You know, I've got a little niece who would just love a doll like this', and the caretaker said, '79 and 11 in the shops'!"

Terrance dismisses any suggestion of a spin-off series during his time on the show: "It was inevitably going to happen as a result of the show's modern success, but I wouldn't have wanted to set up a UNIT series in our day.

"The reason that they made the decision to exile the Doctor to Earth was heavily influenced by *Quatermass*, which had been a huge success. Which is fine, and I like *Quatermass*, but it isn't *Doctor Who* and *Doctor Who* isn't *Quatermass*.

"The Doctor needs to be up and away in his TARDIS, but we got stuck with the exile to Earth and long shows. For some reason we couldn't change the format quickly, it's like turning an ocean liner, so I came up with the idea of the Time Lords using the Doctor like a secret agent and whizzing him off somewhere."

Terrance wrote for the Cybermen in *The Five Doctors*, but he was never a fan of the silver giants...

Unlike previous production teams, Terrance said he and Barry had no interest in recruiting the services of a scientific advisor like Dr Kit Pedler.

"We wanted the creative liberty. I am totally non-scientific, and I always used to say that if you can't be accurate, be vague. If you say it's so-and-so million miles to Mars, and you get it wrong, every schoolboy in the country will write and tell you. But you can easily write 'My God man, do you realise how far it is to Mars?' and you're not committed. I got very cunning like that."

The idea of a season-long story during the Pertwee years is another rumour which has done the rounds, but Terrance denied this was ever a possibility.

"It was a very bad idea. In my last season as a producer of the [Sunday] Classic Serial, the head of department wanted to do one serial that would run through the whole season, so I came up with *Vanity Fair* – which, as you know, is a long Thackeray novel – and that was in about 10 or 12 parts. We had to have two teams of directors on it, and it was diabolically difficult, you know! We couldn't hold the audience that long – they got fed up with it.

"Some of our successors on *Who* got the idea of a story arc and linked stories, the Key to Time [1978-79 season] and *The Trial of a Time Lord* [1986], but I always felt they were too much trouble for what you got out of them."

He also had little interest in resurrecting the Cybermen for a repeat bout with UNIT following *The Invasion* [1968].

"I'm not especially fond of the Cybermen for some reason, I don't know why. Eric Saward is mad about Cybermen! When I did *The Five Doctors* Eric was constantly saying, 'The Cybermen haven't done much, isn't it time we saw the Cybermen again?' and I said it's like writing a show with the producer's girlfriend in it, and he's saying 'Ethel hasn't had much of a part', you know!

"I think they're boring actually, they work fairly well and they rejigged them in a very dramatic and effective way [in the twenty-first-century episodes], but I don't much like the Cybermen. I love the Sontarans!"

Terrance previously claimed that he doesn't have favourite work, whether TV scripts or books, but we're not going to let him get away with that answer again, and urge him to highlight some of the stories he enjoyed working on the most.

SPACE: 1999

Perhaps surprisingly, Terrance had little involvement in other genre shows of the period, and unlike his peers never contributed to series like *Blake's 7*.

"I don't have a great track record as a television script writer compared to someone like Bob Holmes," he insists, prompting raised eyebrows from ourselves. "Honestly!"

Terrance did work with Barry Letts on the short-lived 'realistic' sci-fi series *Moonbase 3*, but this was far from being an incentive to keep them working on *Doctor Who* that has been rumoured.

"Giving people a whole extra show to produce was not much of a sweetener! It's like saying, 'I know you're digging this hole, but go and dig another one over there'!"

However, he did have the opportunity to work on Gerry Anderson's glossy live-action series *Space: 1999*, an experience which highlighted the differences in working practices between the UK and US.

"When *Space: 1999* came over to make its second series in England, they had an agreement with the Writers' Guild that they would use so many British writers.

"I received a phone call from my agent saying there was a chance of something, but quite honestly he thought I'd be wasting my time, because although they're obliged to see English writers, they're turning them all down and nobody's selling them anything.

"But I went to see them for an interview with [producer] Fred Freiberger, who was known as 'the serial killer' because any serial he took over immediately died!

"I got through various relays of people, was shown into this vast office, and this little dynamic man came in and said 'OK, you're writing a story for us', and I said 'No', and he said 'So you have an idea in development with us?' and I said 'No', so he said 'Well what the hell are you doing here?'

"I said, 'My agent suggested I talk to you,' and he said, 'This is the kind of thing we want.' We had a brief chat and I said, 'Okay, I'll go away and send you a storyline.' He said, 'Jesus Christ don't do that, if you put anything on paper I'll have to pay you! If you get an idea, ring me up and tell me it!'

"I left it for ages and thought nothing was ever going to happen, but then I did get an idea about a ghost haunting a brightly lit high-tech space station – so I rang him up and got through cohorts of secretaries and said, 'You probably don't remember me, but you said if I had an idea to give you a ring.' He said, 'Okay, shoot!' and I then spieled this whole idea over the telephone. I finished, there was a long silence, and he said, 'Okay, we have a deal,' and put the phone down.

"Eventually a contract came through, I wrote this story and sent it off. They paid very handsomely for the full amount on the contract, but then I heard nothing so I thought they hated it and had written it off, but they'd paid me so what did I care? And then somebody phoned me up and said 'I saw your *Space: 1999* in America last week' and eventually it appeared in England.

"The corollary to that is they put out some books and I read one of these and realised I was reading my own dialogue, and I rang up my agent and he said 'You remember they paid you a very large fee? Well that covered any conceivable right to do anything ever, ever with the script."

Terrance Dicks' *Space: 1999* episode *The Lambda Factor*.

© REX

"I will always have to say *The Five Doctors*, because that was a special occasion and fun to do, and there was chaos and confusion, which I quite enjoy. I like a good crisis."

As conversations have a habit of doing, this segues into a discussion about one of our personal favourites of his stories, the 1977 Fourth Doctor adventure *Horror of Fang Rock*.

"You don't know at the time how good a story is, and *Fang Rock* was because of the vampire crisis. I'd sold them two or three scripts [for *The Vampire Mutations*, which later went into production as 1980's *State of Decay*] and then they had this big problem with vampires being in *Doctor Who* because of this big prestige *Dracula* with Louis Jourdan in it.

"Bob [Holmes, script editor 1974-77] sent for me, and we had a 'What are we going to do?' meeting. He said he'd always wanted to do a story on a lighthouse, and I said, 'I know nothing about lighthouses.' So I went and bought *The Boys' Book of Lighthouses*.

"I don't think [director] Paddy Russell ever liked it particularly, and I believe it was a fairly stormy production. But it's highly regarded, even though it was born out of necessity and desperation.

"The Rutan thing was last-minute fun. I needed a monster who was really behind it all, and because they were on a lighthouse it had to come out of the sea, which suggested a giant jellyfish of some sort. Since you can't have that flopping about all the time, it had to be a shapechanger, and it suddenly occurred to me that Bob had chucked in this back-story in *The Time Warrior*. I remembered the Doctor's line to the Sontaran 'So you're still fighting your endless war with the Rutans,' and I thought since the Sontarans were so military and well-defined and solid, it would be a nice idea for them to have a sort of blobby, floppy, jellyfish-like enemy, you see. So I chucked in the Rutans as a logical progression."

Terrance earlier explained how in many ways he believes actors are either born to play the Doctor, or almost have the role thrust upon them, and is happy to elaborate further when prompted: "The casting of Who is a recurrent miracle. William Hartnell was perfect in his way, and then you've got Troughton, Pertwee, and Tom Baker.

"Davison is a really good professional actor who had a really good shot at it, Davison and McCoy and I suppose, God knows if he'll ever read this, Colin Baker.

"Although I once said to Colin Baker I felt you could have been one of the best Doctors given the chance, and he said 'Could have been?! What do you mean, could have been?' I said I'd forgotten I was ►

Terrance believes that Tom Baker brought a more alien, dangerous edge to the Doctor.

talking to an actor! But he never got a proper crack at it."

His admiration for one particular modern Doctor is hard to ignore.

"They were just so lucky with David Tennant! When they came back with Chris Eccleston he was again a good professional, and he did a really good job, although I think the leather jacket and Northern accent was wrong. But OK, he brought it back with great success. He was a good hard-working actor, but I always say that after a year in it, he got a sight of some *Who* fans and immediately made off back to the National Theatre!

"But David Tennant, if it wasn't for my loyalty to Jon and Pat, I would say he was the best. He was the Doctor, he was the perfect Doctor. There's a scene in one of Paul Cornell's stories [*Human Nature/The Family of Blood*, 2007] when for a while he's given up being the Doctor, and then he gets his personality back and he's the Doctor again... and then he's the Doctor pretending not to be the Doctor. It's absolutely brilliant.

"They were so lucky to get David Tennant, and if that wasn't enough luck, they got Matt Smith! And the miracle has apparently happened yet again with Peter Capaldi..."

Steering the conversation back to the casting of Tom Baker, we wonder whether any of the other actors he and Barry saw at the time had that intrinsic 'Doctorishness' about them?

"I don't think so, and neither did Barry. The point was we couldn't find anybody. Ron Moody was a bit too much showbusiness, Fulton Mackay would have been good, but he wanted to write it and be involved in producing it. Michael Bentine was a possibility, but he also wanted to write it, and I believe the job of the actors is to learn their lines and not bump into the scenery. Mr Pastry [Richard Hearne] would have been rubbish. Absolute nonsense!

"One of the things I liked about Tom is the alien element, and I think that's one of the things you could lose sight of if you're not careful. He becomes a nice loveable engaging chap, maybe a bit quirky and difficult, but he's not human, he's an alien. You can get a lot of fun out of him trailing about after the Brigadier, but it's nice to remember his different qualities.

"In the original draft of *The Five Doctors* – and don't ask me any more about it because I've long forgotten – the only thing I remember clearly is that Tom was going to be the Doctor who stole the Master's device and met Borusa and was tempted to join with him and become ruler of Gallifrey.

"I always felt that if any Doctor could go over to the dark side it would be Tom. It wouldn't be Jon, it wouldn't be Pat, it certainly wouldn't be Peter Davison, who was far too upright and British and cricket-playing. So Tom would be the one, and that was the reason why."

So having created the Time Lords and developed them further in print, was he hurt to discover his progeny had apparently been wiped out in the modern run?

"I refused to accept the Time War and the destruction of Gallifrey – and actually I'm right as it's been un-destroyed now!" he chuckles. "I always used to say the Time War was the illusion of the Master and as far as I was concerned they were all still there alive and well, plotting and intriguing and carrying on."

The destruction of the Time Lords aside, Terrance is obviously a huge fan of the revived series, even though he recognises it has evolved a great deal from his version of the show.

"We owe an enormous amount to Russell [T Davies], who brought it back after the gap and had the clout to get away with it.

"I liked it as it was, obviously, I want *Doctor Who* to be 25 minutes on a Saturday night with a cliffhanger, but that's not coming back, so I live with what we've got. And they do brilliant things, they really do.

"The differences are the pace, the fact that it's a whole different ball game. They're doing these 50-minute shows and everything has to move that much faster, and they're not what we were doing. So they are inevitably very different, and they're doing it very well, but it's different people doing something different."

Terrance Dicks does not believe in regrets. For him, there are no lamentations about paths not taken, and no alternative decisions he wishes he had made. He is a content and happy man in the twilight of his years, who looks back on a rich and rewarding life spent doing what he loves.

"I never wish for anything to be different from the way it has been. I was very happy with my time on *Who* and I'm happy with what I've been able to do since.

"I've had an incredibly lucky life. I really do feel immensely lucky, but what happened, happened. I was thinking the other day that when I was in advertising I worked for two agencies. I worked for one that was a very posh and elegant in the West End, and I was very happy there for a while. But eventually I thought I ought to move on. I got another job for slightly more money at another agency, and that was a Manchester-based one that had set up in London, and was not nearly as interesting or trendy.

"I thought to myself, 'Why did I change?' Because when I said I was going from the first agency, they said, 'Don't go, we'll match the money.' And I thought, 'No, don't go back, if you said you're going, then go.'

"So I went, and while I was at this second agency one of my colleagues said, 'I'm getting married, and I've got some rooms in Hampstead – would you like to take a look at them?' I said 'Okay', and I went there and met Mac [Hulke]. Now if I hadn't made that change, what would have happened in my life? A lot of things would have been very different. So much is chance, so much is sheer chance...

"Writing is all I can do. It's that or digging trenches or sweeping roads. I've only got one talent."

But just supposing he hadn't landed that job on *Doctor Who*, or it had only been the three-month stint he initially envisioned, what path could he have seen himself taking?

"I would have become a reasonably successful freelance writer in other spheres... or I might have written the novel of the age!"

So are there any *Doctor Who* stories he still wants to tell? Perhaps an unwritten Terrance Dicks story he could contribute to BBC Books or Big Finish?

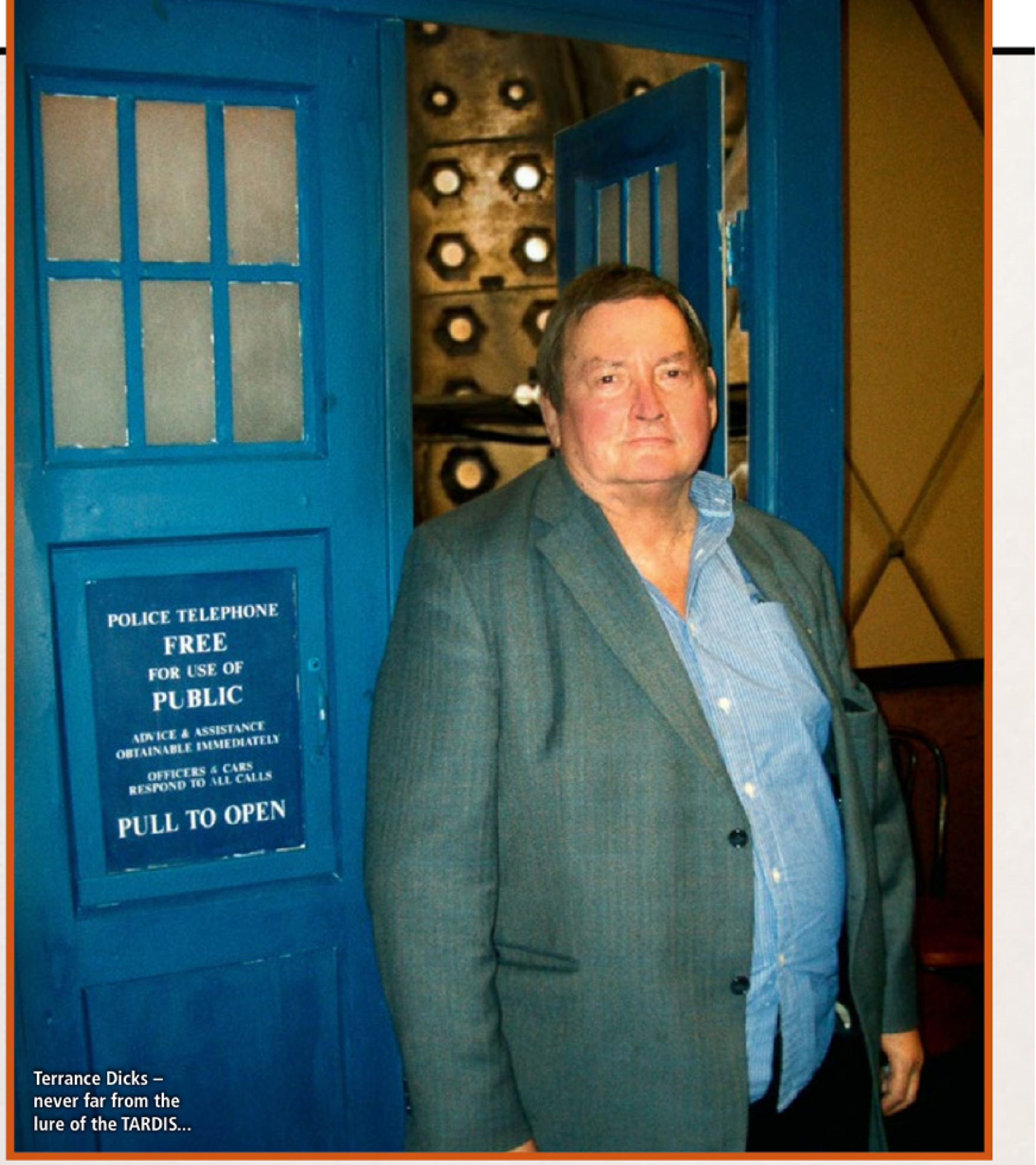
"If anybody had asked me to write it, I'd have written it. It's my job, and when it's a job, I do it. I don't downgrade it and I do absolutely the best I can with it.

"I'm also very much a figure from the past. If somebody asks me, offers me a contract, a deadline and a cash advance, I'll do it. But I was never fond of work, and I'm not looking for it anymore. If something comes along and it's interesting, I'd probably do it.

"If I was asked to do one last story I'd say, 'What do you have in mind? What do you want me to do?' I need a brief. An origins story is a good thought. Why did he steal the TARDIS? Why does Susan call herself his granddaughter? Was he actually ever married? Is there – or was there – a Mrs Who?"

So has he finally retired then?

"I don't like the word retirement for a start. Barry always used to hate it when people said he'd retired. My position has always been that I'll do any job that comes along, and what comes along now is conventions, and they're quite fun. I enjoy doing those.



Terrance Dicks – never far from the lure of the TARDIS...

"They were so lucky to get Tennant and Smith! And the miracle has happened yet again with Peter Capaldi..."

"I don't feel anybody would be interested in my autobiography, and I'm not tempted to do it. I'm very much influenced by what happens outside of me. I'm not going to think that the world needs my autobiography, but if enough people say to me that they want it, then I might think again."

We began this series trying to come up with the perfect description of Terrance Dicks in the style of the pen portraits he painted in his Target novelisations, and it is therefore only fitting to ask the great man how he would describe himself.

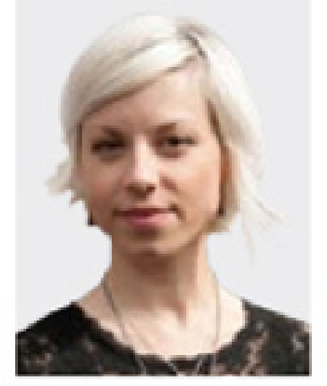
"Large, middle-aged and grumpy looking!" he chortles. "One thing I'm very fond of is very small children of three or four or five. I have knack of getting on very well with them. If there's one at the next table I'll sort of grin and laugh and wave and give a smile back, you know. I said to my wife, 'It's odd, I get on very well with small children and they seem to take to me.' And she said, 'That's because to them you look completely unthreatening' – with the suggestion being that *not* with them, I *do* look a bit threatening, you know!"

The evening is drawing in, the streets have cleared of school traffic and West Hampstead is gearing up for a busy Friday night. Time to make a move then, but before we go, a final attempt to convince Terrance Dicks of the high esteem in which he is held by *Doctor Who* fandom, and the incredible contributions he has made to the show we adore.

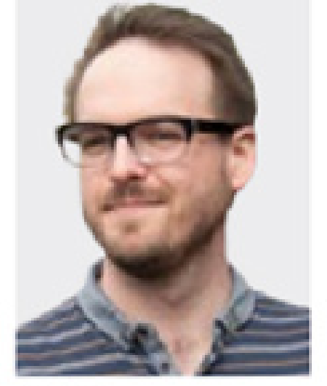
"That is immensely gratifying," he reflects. "It's a hard thing to realise and take in. You know I recently went to some *Who* event which was a great success, a huge smash and everybody made a great fuss of me.

"I came home and back in the family circle I felt there was something lacking. Things were not as they should be. And after a bit I said, 'Do you realise, I've been home for a whole hour and nobody's asked for my autograph and nobody's told me I'm wonderful!' You have to drop that into normal life!" DWM

CHRIS


EMMA

MICHAEL


WILL

THIS ISSUE Episode 748 – **MIDNIGHT**

Inhuman nature

The Doc has the worst holiday with a monster who steals what you say, but for Donna a spa, a pool and a bar, it's a treat she'd repeat any day.

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

The Time Team are feeling worse than the Third Doctor at the end of *Planet of the Spiders*. It's the morning after a party to celebrate 50 years of *The Reign of Terror*, and they've all had a few too many glasses of claret. Michael, in particular, is reacting badly to bright lights, so is not best pleased that the Doctor and Donna are on Midnight, a planet made of diamonds.

"Gosh, that's a shiny CGI planet!" says Emma.

"Lovely little trucks moving underneath the dome," adds Michael. "But could we possibly turn the brightness down slightly?"

Donna is reclining by the pool when the Doctor, calls, trying to lure her away from her sunbathing to have an adventure.

"Russell T Davies delivers more time-travelling-best-mates stuff," says Chris. "Such a refreshing dynamic after three years of lovey-dovey stuff."

"Donna's phone, though," says Michael. "Worst. Prop. Ever. Really unusual for the show these days."

Will shrugs. "Kitch phone. Kitch music," he says. "And *Paradise Towers*' pool on a budget. I don't mind it."

"I think it's time Donna put her feet up," says Emma, "but I'm glad the Doctor hasn't got his Speedos out too. I bet his legs are so white they glow in the dark." Despite the Doctor's best efforts, Donna refuses to budge from her sunlounger.

"This is Catherine Tate's week off then," says Will. "I hope she was actually staying at that spa and made them matte in the planet. So, the Doctor's going solo, taking a space truck with a bunch of strangers across a diamond planet called Midnight... what could possibly go wrong?"

"Wonderfully ironic tone from the Doctor, says Emma, "introducing us to the story, setting the scene and laying the foundations for an imminent disaster in one breathless sentence."

With the Doctor safely seated, the Hostess of the Crusader Fifty space truck deals with the rest of the passengers – they're quite a bunch.

"We have a Troughton on board!" says Will, as the real-life son of Patrick Troughton, the Second Doctor, comes aboard. "David's a fantastic actor, and it is very cool to see him pop up in a show that's a big part of his family's legacy once again. He was in *The War Games* and *The Curse of Peladon*."

David is playing prickly Professor Hobbes, who's travelling with assistant Dee Dee. But his isn't the only familiar face.

"Rose from Russell T's *Bob and Rose*,' exclaims Michael. "Carol Jackson from *EastEnders*!"

"And Merlin!" yells Will. "I saw Colin Morgan at The Old Vic in *All About My Mother*, with *Doctor Who*'s Eleanor Bron and Mark Gatiss. Well, they weren't with me, they were in it too."

"My husband kept Lesley Sharp, who was Rose in *Bob and Rose*, gassing at a wedding for ages once," says Michael. "I had to intervene," he tuts.

Emma and Chris both look a bit sad, as they have no stories about any of the cast of *Midnight*.

Also joining the voyage are Val Cane, her husband Biff and their son Jethro, plus solo traveller Sky Silvestry.

"I love that all the characters are reacting slightly differently, even to just the prelaunch preparations," says Will.

The hostess brings down the shutters and starts up the on-board entertainment

"Rafaella Carra! How gloriously obscure!" says Will, a big fan of the gloriously obscure. The Doctor doesn't fancy four hours of telly en route to the stunning Waterfall Palace, and disables the monitor with a discreet blast from the sonic screwdriver.

"I'd hate to be stuck for hours with a cheery man telling me to talk to everyone" says Will.

"It's a surprise to see Carol Jackson laughing," says Michael, as actress Lindsey Coulson, usually seen with a face as long as the journey to the Waterfall Palace in *EastEnders*, chuckles away.

"The Professor and the Cane family seem fairly stereotypical," moans Emma. "There's no subtlety to emo teen Jethro and his overbearing parents."

Michael doesn't agree.

"The characters are sketched in quickly and convincingly," he argues. "You can tell it's a Russell script."

"The Lost Moon of Poosh is gone too then," notes Will, as Dee Dee tells the Doctor she researched the missing planetoid. "Along with the Adipose planet and Pyrovilia. What *is* going on with all of these missing planets?"

"Professor Hobbes' obsession with Midnight is a useful tool for fleshing out the exposition," notes Emma, as the Professor gives a potted history of the world. "He liked Midnight before it was cool."

"Even in the future, they're still using slide projectors," says Will. "I bet he has an overhead projector too," with the air of a man who has owned a projector or two in his time.

"X-tonic radiation? Things beginning with X are never good?" says Michael, as the Professor explains the nature of Midnight's sun.

And then!

"The shuttle's stopped!" says Emma, as the Doctor manages to blag his way into the cockpit to ask the drivers what's wrong.

"Lovely shot of the planet outside" says Michael. "Great to see the Doctor's wonder."

"Yes, it's beautiful, Doctor," chides Will, "but shouldn't you be more concerned that something's gone wrong?"

"Tension is building up quickly," admits Michael. "I'm not sure I'd be able to keep my calm either."

Speaking of tension, there seems to be something moving around on the surface of a planet that's incapable of naturally supporting any life. Eek!

"That fleeting non-glimpse of something outside of the shuttle is unnerving stuff," says Chris.

"It's deliciously creepy having the mechanic try to vocalise what he saw outside, seeing his stark fear rather than the thing itself," says a gleeful Emma.

Back in the cabin, paranoia sets in when Professor Hobbes asks an ill-judged question about when the air might run out.

"What an escalation of panic from a tiny misunderstanding!" adds Emma, as the passengers begin to really lose their cool.

And THEN!

"Argh! Knocking from outside!" shrieks Michael.

"Something as simple as a knock is suddenly so creepy," says Will.

"Why is Sky suddenly so terrified?" wonders Emma. "She seemed like the only sane one. Lesley Sharp's doing a great job."

The tapping intensifies. The unknown entity outside the ship even seems to be 'replying' when the passengers tap from the inside, and Sky is totally losing it. The cabin is plunged into darkness as wall panels start to explode and everyone is thrown around. The power is out, except for one brief flash on a broken TV showing Rafaella Carra, and then...

"ROSE! She's back again!" shouts Michael.

"On *Top of the Pops*!" adds Will!

The screen dies, leaving the group to carry on by torchlight. The Hostess goes to open the drivers' cabin door to check on them.

"SCARY WHITE LIGHT!" yells Michael. "The front of the van has been ripped off!"

"Murray Gold's doing a brilliant job with the creeping build-up of the music," says Michael.

"I love the use of torches by the cast to light the space," adds Emma.

By now it's obvious that something is seriously wrong with Sky as she huddles in a corner.

"Lesley Sharp is creeping me out," says Michael "It's terrifying when she first turns round. How is she doing that?"

"Sky is suddenly like a bird, says Will. "All beak and talons and beady eyes."

As the Doctor speaks to Sky, there's something strange about her replies.

"Oh, the repeating game!" says Michael. "It's annoying when people do it, and now *Doctor Who* has made it bloody terrifying."

"Hmm, Sky's repetition of everything the others say is a bit odd," says Emma. "It's not particularly scary to me, though the characters all seem pretty shaken by it."

Will does not agree. "It's properly scary!" he says. "Because it's so simple and familiar – and also something you associate with kids being annoying, not grown-ups being serious."

Soon, Sky isn't just copying the words of the others, she's speaking simultaneously with everyone else.

"It just gets weirder and darker," says Will.

Emma still isn't convinced, though. "I don't think it's particularly dark. Even the simultaneous repetition, suggestive of psychic cognition, isn't really scary in itself."

Jethro Cane is the only one who seems to have worked out that Sky isn't Sky any more. Unfortunately, Dee Dee isn't as keen on keeping everyone calm, giving Sky some disturbing Christina Rosetti verses to copy, and suggesting that she could be ejected from the vehicle...

"People are getting nasty," says Michael.

"It's interesting, seeing the Doctor's attitude to life coming up against the nastier side of human behaviour," says Michael. "It's like *Snakedance*, where he's trying to convince people he's right."

The Doctor is losing the confidence of his fellow passengers.

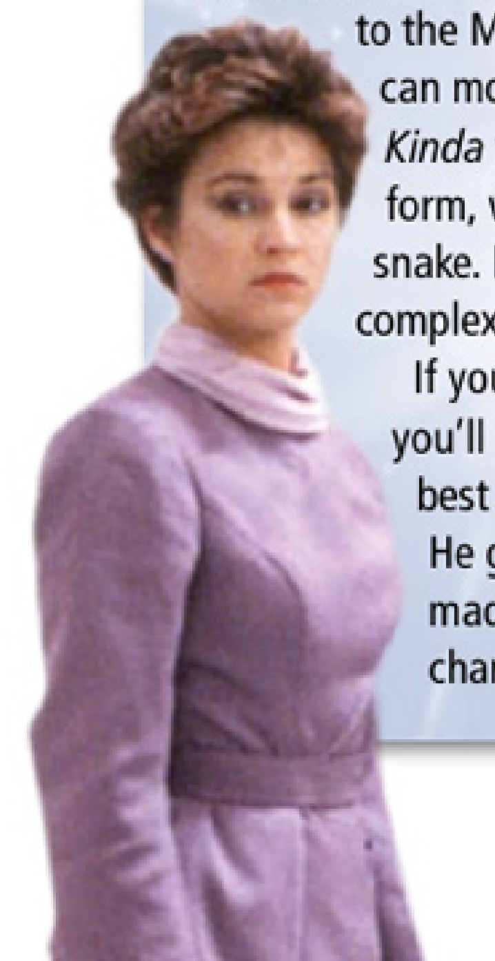
"I'd like to think this is the effect of whatever creature is in Sky but it's just people being ►

LIKE THAT? WATCH THIS!

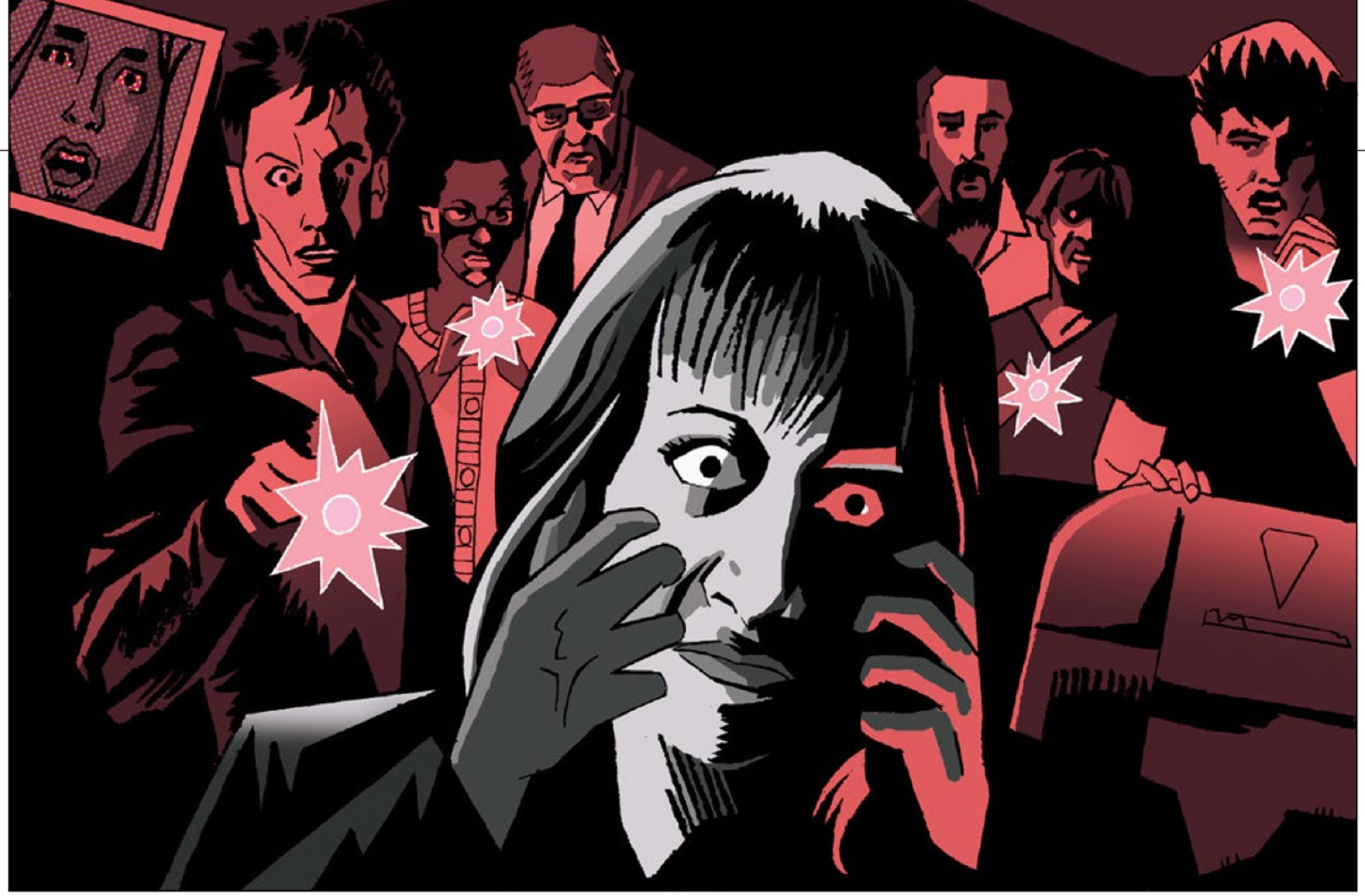
The 1982 Fifth Doctor story *Kinda* features another planet where an evil entity lurks unseen...

WILL SAYS: The danger of space travel is that you never know what might be lurking on the next planet. In *Midnight*, it's an unknown force that possesses people. On Deva Loka, the setting for *Kinda*, it's the Mara. While the Doctor loses control on Midnight, it's his companion Tegan who falls victim to the Mara. Like *Midnight*'s something, it can move from person to person – but in *Kinda* we get to see the evil in physical form, when it manifests as a giant rubber snake. In an otherwise intelligent and complex story, it's probably best ignored.

If you enjoyed Lesley Sharp as Sky Silvestry, you'll love Simon Rouse as Hindle, one of the best guest performances in *Doctor Who*. He gives a stunning, terrifying portrayal of madness – with the added horror that his character isn't even possessed.



CRUSADER TOURS



> "Lesley Sharp is creeping me out. It's terrifying as she turns round. How's she doing that?" – MICHAEL

David Troughton as Professor Hobbes.

◄ themselves, isn't it?" says Will. "It's an interesting study of paranoia and group dynamics."

"'You've been loving this'. Can't fault their reaction to the Doctor, this is such an interesting take on who he is and what he does," says Michael, as Jethro finally succumbs to the paranoia.

"It's interesting how easily the Canes echo the Hostess' sudden murderous intentions, despite a real lack of any tangible threat," says Emma.

"The Hostess wants to throw the Doctor out," says Will. "I think she needs to have a long think about customer care."

"The relationships between the characters is playing havoc with the Doctor's sense of order," says Emma. "Maybe the Prof's more credible because he had a PowerPoint presentation?"

"And now she's got the Doctor. This is really, really serious..." says Michael, as Sky leaps ahead and starts to say what he's saying before he's said it.

"Look at David Tennant," says Will. "The physical effort he's putting into his performance when he's just sitting there. Brilliant."

Sky is now moving freely, while the Doctor is frozen.

"I'm bowled over by how Lesley Sharp is performing this routine," says Chris. "And hearing that voice speaking underneath everyone else is stomach-churning stuff."

Will nods. "Such a basic idea executed so well," he says. "No special effects – just the order of speech turned into something monstrous."

Emma is, by now, also completely gripped. "It's unusual to see the Doctor on the back foot," she says. "It's incredible, the significance of a name as an element of trust."

"The Professor is a complete arse," says Will, as Hobbes cuts Dee Dee short when she tries to convince the others that the entity has not passed from Sky to the Doctor. With Dee Dee silenced, the seemingly-free Sky tries to convince the group that the Doctor is now under the entity's control.

"As 'Sky' describes the creature, you get a good sense of how malevolent it is," says Chris. "It's straight-up evil. The glee on its face as it watches the helpless Doctor being dragged to the door..."

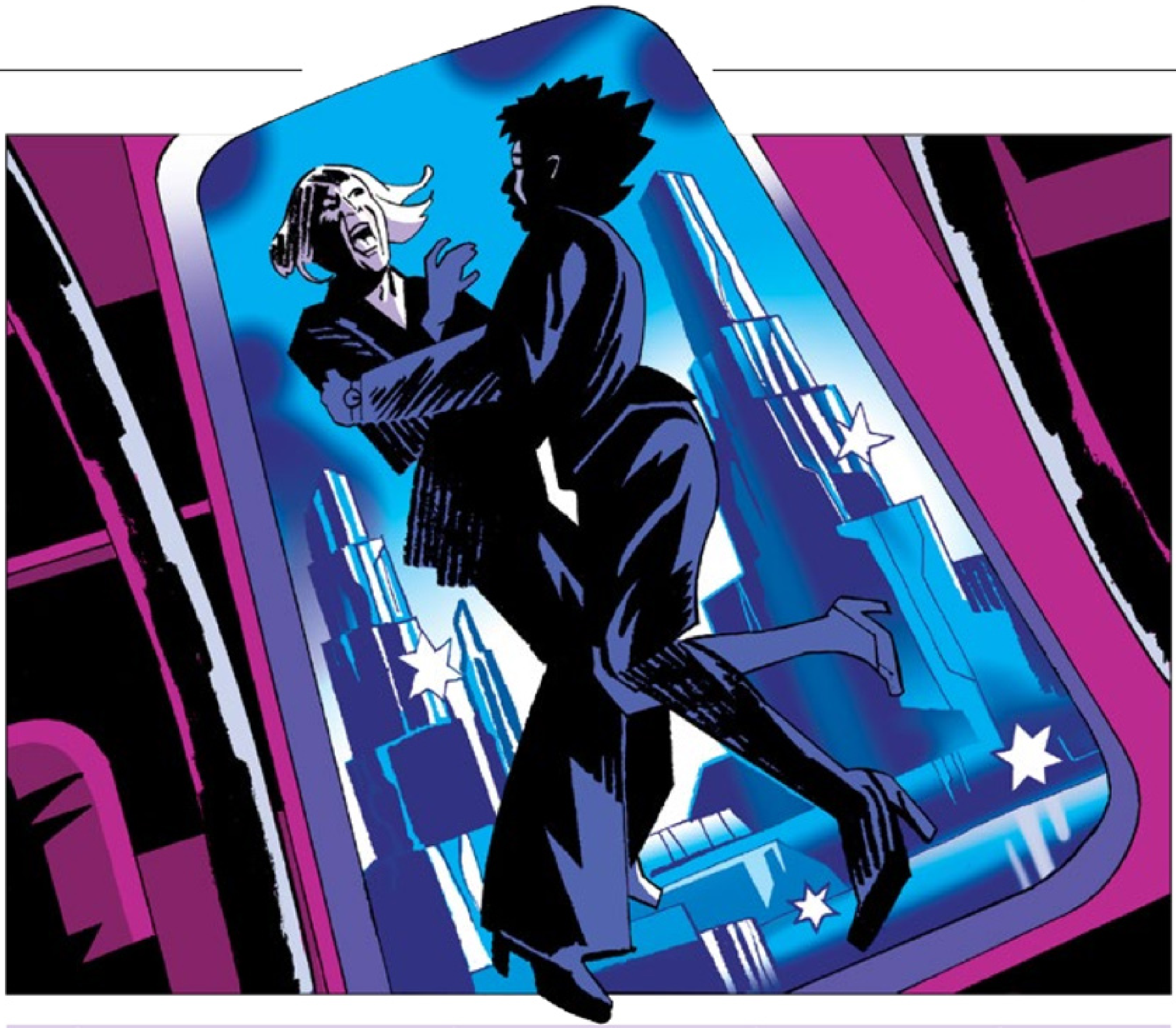
Sky has convinced her fellow passengers that their only hope is to chuck the Doctor onto the surface of the planet, to his certain death.

"David manages to get across the Doctor's terror at being trapped in his own body just through the tension in his face and the wildness behind his eyes," says Emma. "Making the Doctor helplessly repeat his own desperate words is just cruel."

The passengers grab the Doctor, intending to toss him to his doom. Just before it's too late, the Hostess recognises Sky using some of the Doctor's catchphrases that had irritated her when he was boarding, and realises that she has taken his voice. There's only one course of action left – she has to give up her own life to bundle Sky out of the door.

"Go Hostess!" shouts Will, slightly sadly, as she makes her terrible sacrifice.

"What an ending!" says Michael. "With the Doctor unable to do his usual thing, the Hostess was inspired to work it out."



"That was genuinely scary. Surely a story that will be remembered as one of the creepiest." – CHRIS

Emma is still brooding on the nature of the malevolent entity. "It seemed to enjoy playing them against each other, seeing conflict and discord arise out of self-preservation," she says.

"Great work by David Tennant," says Michael.

"The change in him is palpable," says Will. "But what a cracking idea, and an excellent cast bringing the whole thing to life."

"I'm a bit breathless just watching all of this," says Michael. "It seems more real than a lot of *Doctor Who*. You wouldn't want an episode like this every week, but a brilliant take on how the Doctor's life works on people. And him."

Sky Silvestry: whatever possessed her...?

Chris has also been thrilled. "That was genuinely scary!" he says. "A simple premise executed brilliantly. It's surely a story that'll be remembered as one of the creepiest ever."

Emma has needed the most convincing, but even she is happy overall. "A brave episode, but not one for the kids," she concludes. "I'm surprised that more wasn't made of the familial relationships – the mother's urge to protect her child, for instance. The Canes' relationships barely mattered. The key thing was how easily the Doctor's actions were misunderstood. Traits we've come to expect will instil trust in him failed. Perhaps we'll see him reassess his assumptions in future?" **DWM**

In issue 478, the Time Team will be watching *Turn Left*, and then in issue 479 they'll be moving onto *The Stolen Earth*. Email your thoughts on these stories to *dwm@panini.co.uk* or send them to the postal address on page 13.

AND YOU SAID...

BLAINE COUGHLAN VIA EMAIL: I love how Donna's disinterest in the planet leaves the Doctor free to have an adventure all to himself for the first time since *The Deadly Assassin*.

DEAN HEMPSTEAD, VIA EMAIL: *Doctor Who* shows us that the monsters are sometimes much closer to home. An episode with masterclass performances, making it one of the priceless gems of the Tennant era.

DANIEL PETERS, VIA EMAIL: It's amazing how an episode set in predominantly one setting and with no visible monster, is so psychologically scary.

GREG DUNN, VIA EMAIL: Sound has never been more important in an episode than it is here. If you want to know *how* important, hit mute and turn on the subtitles.

KEVIN MOSS, VIA EMAIL: *Midnight* is a great example of why you don't need big budget effects to tell a great story. The adventure has superb performances from every member of the cast.

DANIEL BILLING, VIA EMAIL: The jewel in the crown of this story is the interaction between David Tennant and Lesley Sharp. Their performances are electric, intense and surprising.

JOSH NICHOLSON: *Midnight* is an excellent episode which demonstrates that the Doctor can't always seize control as he is shown doing in all other episodes.

DAVE PUCKRIDGE, VIA EMAIL: *Midnight* is just perfect. That's all that needs to be said.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,730
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	237
ONE OR MORE REGULARS INCARCERATED...	287

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Voices-Voices-Voices!

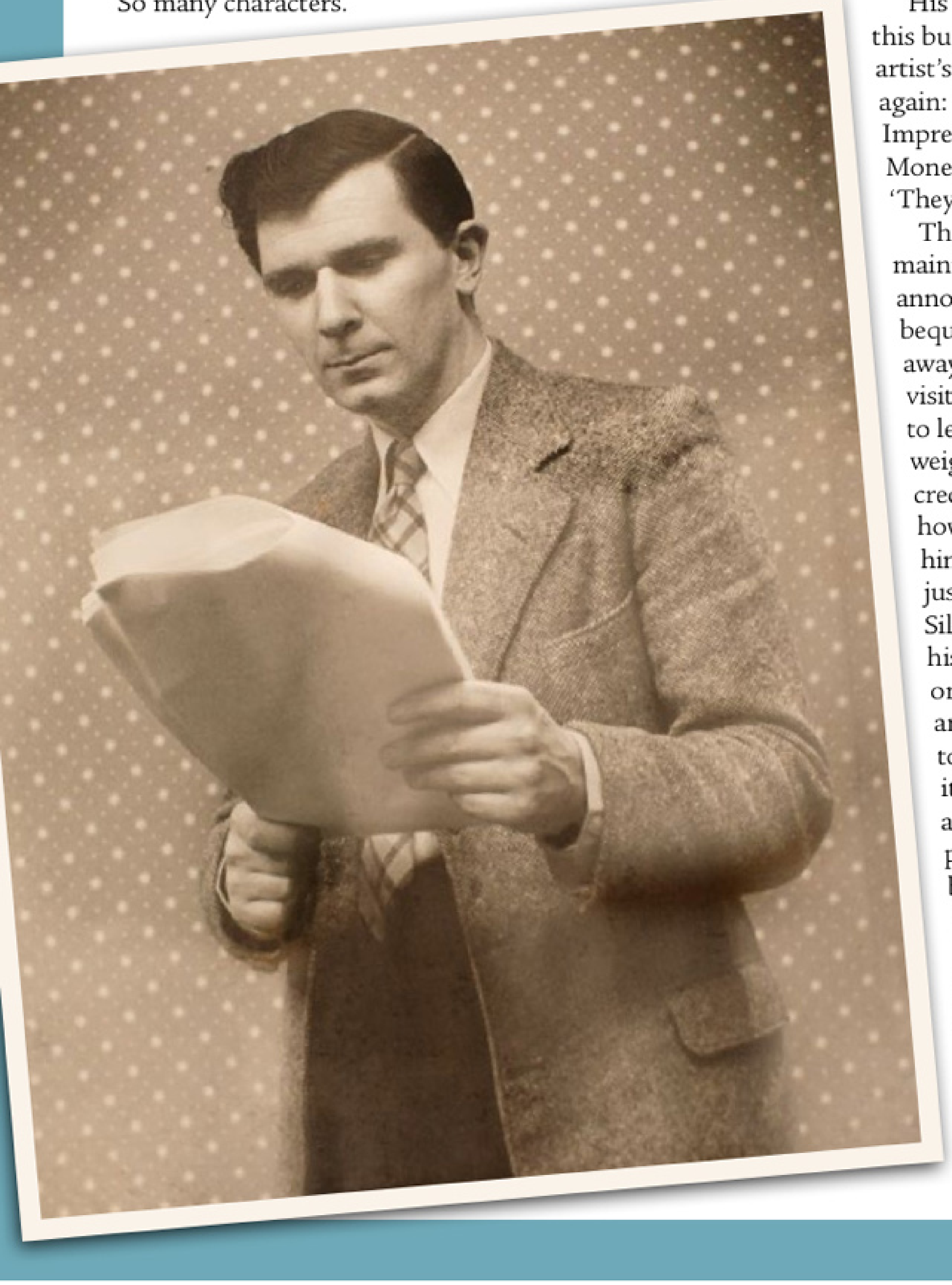
Silas Hawkins, the son of Dalek voice artist Peter Hawkins, takes us on a voyage through his father's extraordinary career...

FEATURE BY **GRAHAM KIBBLE-WHITE** | PHOTOS BY **TONY WHITMORE**

Silas Hawkins has an illuminating anecdote about his father.

"When he was at his busiest," says Silas, "dashing from studio to studio, he became convinced tube drivers would see him rushing down the platform and deliberately close the doors just before he got there. Out of spite. That's obviously borderline paranoia, but he was probably the most in-demand voiceover artist of his generation. He must have been pumped up with adrenalin all the time."

Peter Hawkins rushed all over town. Aside from being the original voice of the Daleks (and later, the Cybermen), he also lent his tones to *Captain Pugwash, Bill and Ben the Flower Pot Men, The Woodentops, Sir Prancelot, The Family Ness*, the original Zippy in *Rainbow*, 'Money' in those Access adverts ("Your flexible friend")... So many characters.



But despite the stresses, do not fret. The tale of Peter Hawkins isn't one of fear and loathing in Porchester Gardens, W2 (where he lived for many years). "He was lovely. Such a nice man," remembers Silas. "He was a great calming influence, something like a dear old pussycat. Prima Donnas make great stories and anecdotes, but they're not fun to be with."

Peter's was a life happily and well led, packed with family, labour and pastimes. Of the latter he had many, and acquired extensively. "I know few men who know better how to employ their leisure," wrote journalist Gale Pedrick in a 1968 profile of Peter. "He is fascinated by jewellery ('A first-rate opal is a fantastic stone') and spends happy hours in search of fossils – 'you have to be lucky with tides, of course'. He has a splendid collection of sword-furniture – the beautifully worked guards, for instance, on Japanese swords. Serious music and football he enjoys – he is an ardent Chelsea supporter."

His collections were consolation for this busy but relatively anonymous voice artist's lack of public recognition. Silas again: "When he had his collection of Impressionist works – Renoir, Pissarro, Monet – he used to look at them and say, 'They're my applause'."

Throughout his career, Peter maintained a series of meticulously annotated scrapbooks. These were bequeathed to Silas when Peter passed away in 2006, and one Saturday, **DWM** visited him at his West London home to leaf through the pages. The sheer weight of the volumes gave physical credence to those comments about how in-demand Peter was. What made him so popular? "It was that he never just dashed off performances," says Silas, also an actor who has followed his father into the voiceover trade on shows such as *Summerton Mill* and *Rogue Farm*. "He gave thought to the smallest character and made it properly rounded. It does make a difference. I don't think he ever phoned a performance in. He bestowed thought on everything, and it shows."

Peter was born in Hargwyne Street, Brixton, South London in 1924. His father, John Stephen (familiarly known as Jack) was a Detective Inspector. "And a very principled one," says Silas. "He refused to join the Masons for ►

Thanks to Peter Hawkins' habit of fastidiously numbering in his scrapbook every TV and radio commission he took, we know with certainty his first brush with *Doctor Who* – creating the voices of the Daleks for their début in 1963 – marked his 678th TV credit. Here's how he recorded that job...

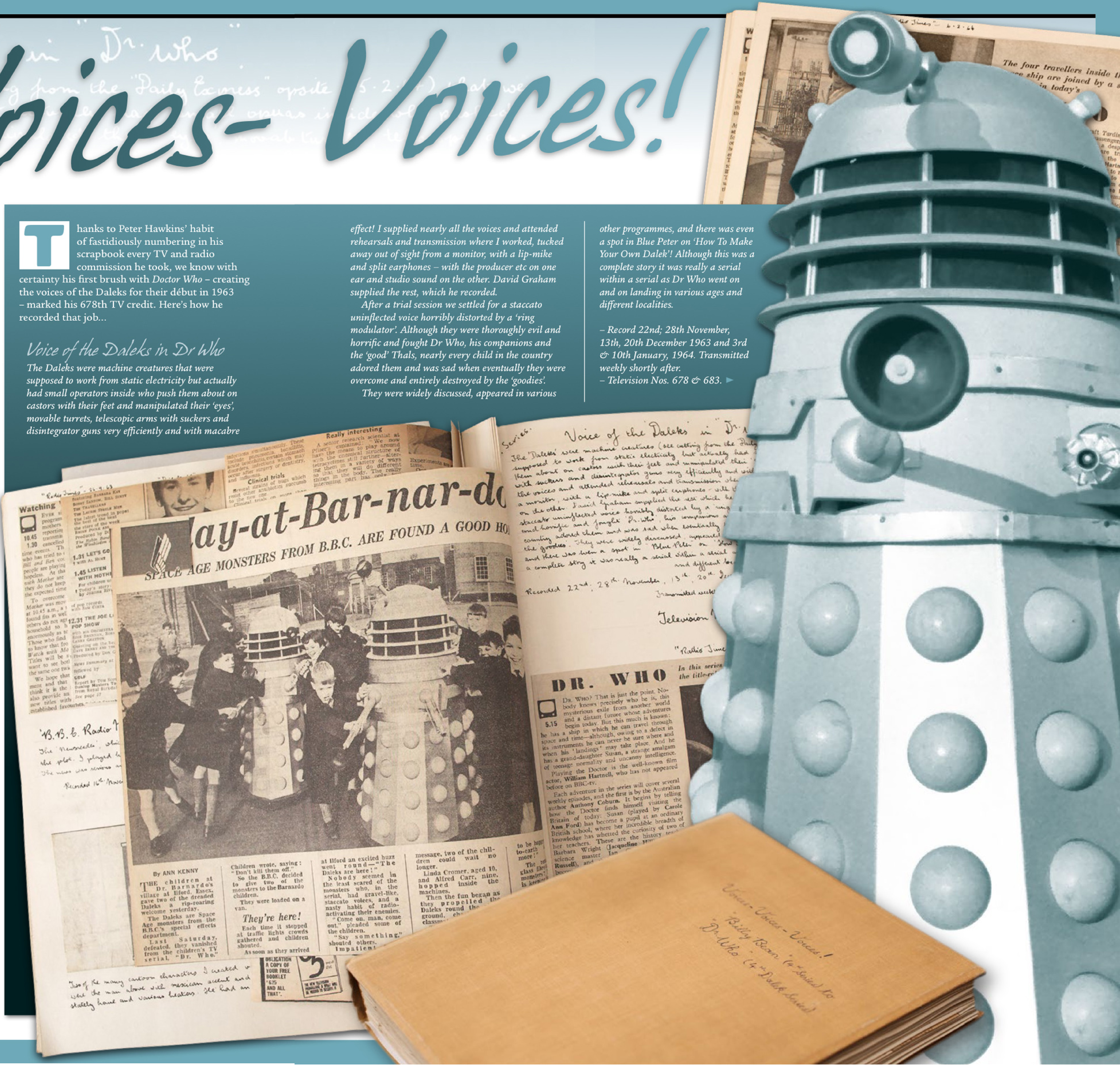
Voice of the Daleks in Dr Who

The Daleks were machine creatures that were supposed to work from static electricity but actually had small operators inside who push them about on castors with their feet and manipulated their 'eyes', movable turrets, telescopic arms with suckers and disintegrator guns very efficiently and with macabre effect! I supplied nearly all the voices and attended rehearsals and transmission where I worked, tucked away out of sight from a monitor, with a lip-mike and split earphones – with the producer etc on one ear and studio sound on the other. David Graham supplied the rest, which he recorded.

After a trial session we settled for a staccato uninflected voice horribly distorted by a 'ring modulator'. Although they were thoroughly evil and horrific and fought Dr Who, his companions and the 'good' Thals, nearly every child in the country adored them and was sad when eventually they were overcome and entirely destroyed by the 'goodies'.

They were widely discussed, appeared in various other programmes, and there was even a spot in Blue Peter on 'How To Make Your Own Dalek'! Although this was a complete story it was really a serial within a serial as Dr Who went on and on landing in various ages and different localities.

– Record 22nd; 28th November, 13th, 20th December 1963 and 3rd & 10th January, 1964. Transmitted weekly shortly after.
– Television Nos. 678 & 683. ►



ay-at-Bar-nar-do

SPACE AGE MONSTERS FROM B.B.C. ARE FOUND A GOOD HO

By ANN KENNY

THE children at Dr. Barnardo's village at Ilford, Essex, gave two of the dreaded Daleks a rip-roaring welcome yesterday.

The Daleks are Space Age monsters from the B.B.C.'s special effects department.

Last Saturday, they vanished defeated, from the children's TV serial, "Dr. Who."

Children wrote, saying: "Don't kill them off."

So the B.B.C. decided to give two of the monsters to the Barnardo children.

They were loaded on a van.

They're here!

Each time it stopped at traffic lights crowds gathered and children shouted.

As soon as they arrived at Ilford an excited buzz went round—"The Daleks are here!"

Nobody seemed in the least scared of the monsters who, in the serial, had gravel-like, staccato voices, and a nasty habit of radio-activating their enemies.

"Come on, man, come out," pleaded some of the children.

"Say something," shouted others.

Impatient

message, two of the children could wait no longer.

Linda Cromer, aged 10, and Alfred Carr, nine, hopped inside the machines.

Then the fun began as they propelled the Daleks round the ground,

Series: Voice of the Daleks in Dr.

Recorded 22nd. 28th November, 13th, 20th

Television

"Radio Times"

DR. WHO

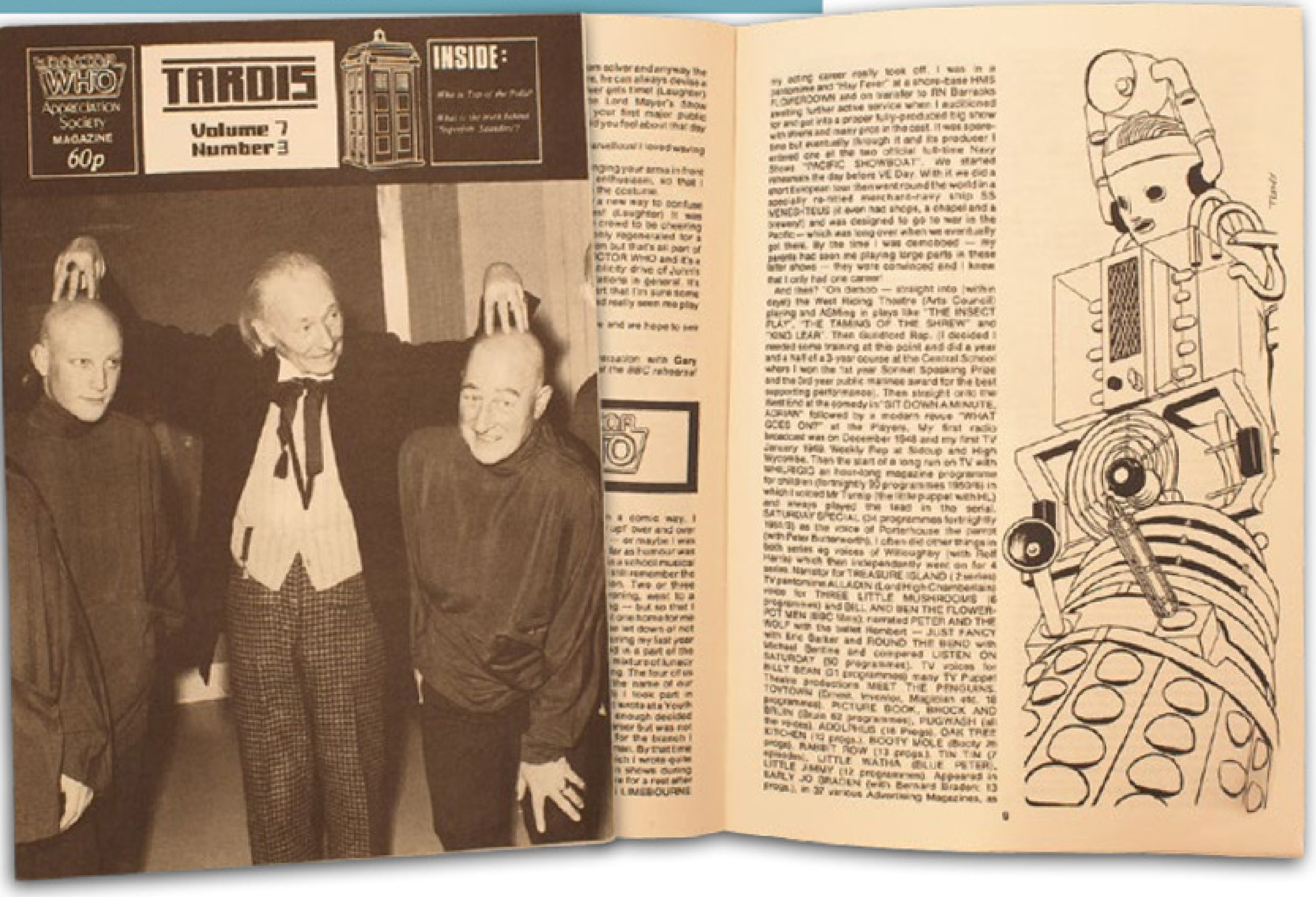
5.15

DR. WHO? That is just the point. Nobody knows precisely who he is, this mysterious exile from another world and a distant future whose adventures begin today. But this much is known: he has a ship in which he can travel through space and time—although, owing to a defect in its instruments he can never be sure where and when his 'landings' may take place. And he has a grand-daughter Susan, a strange amalgam of teenage normality and uncanny intelligence.

Playing the Doctor is the well-known film actor, **William Hartnell**, who has not appeared before on BBC-tv.

Each adventure in the series will cover several weekly episodes, and the first is by the Australian author **Anthony Coburn**. It begins by telling how the Doctor finds himself visiting the Britain of today: Susan (played by **Carole Ann Ford**) has become a pupil at an ordinary British school, where her incredible breadth of knowledge has whetted the curiosity of two of her teachers. These are the history teacher Barbara Wright (**Jacqueline** ... science master Ian ... **Russell**), and

In this series the title-role



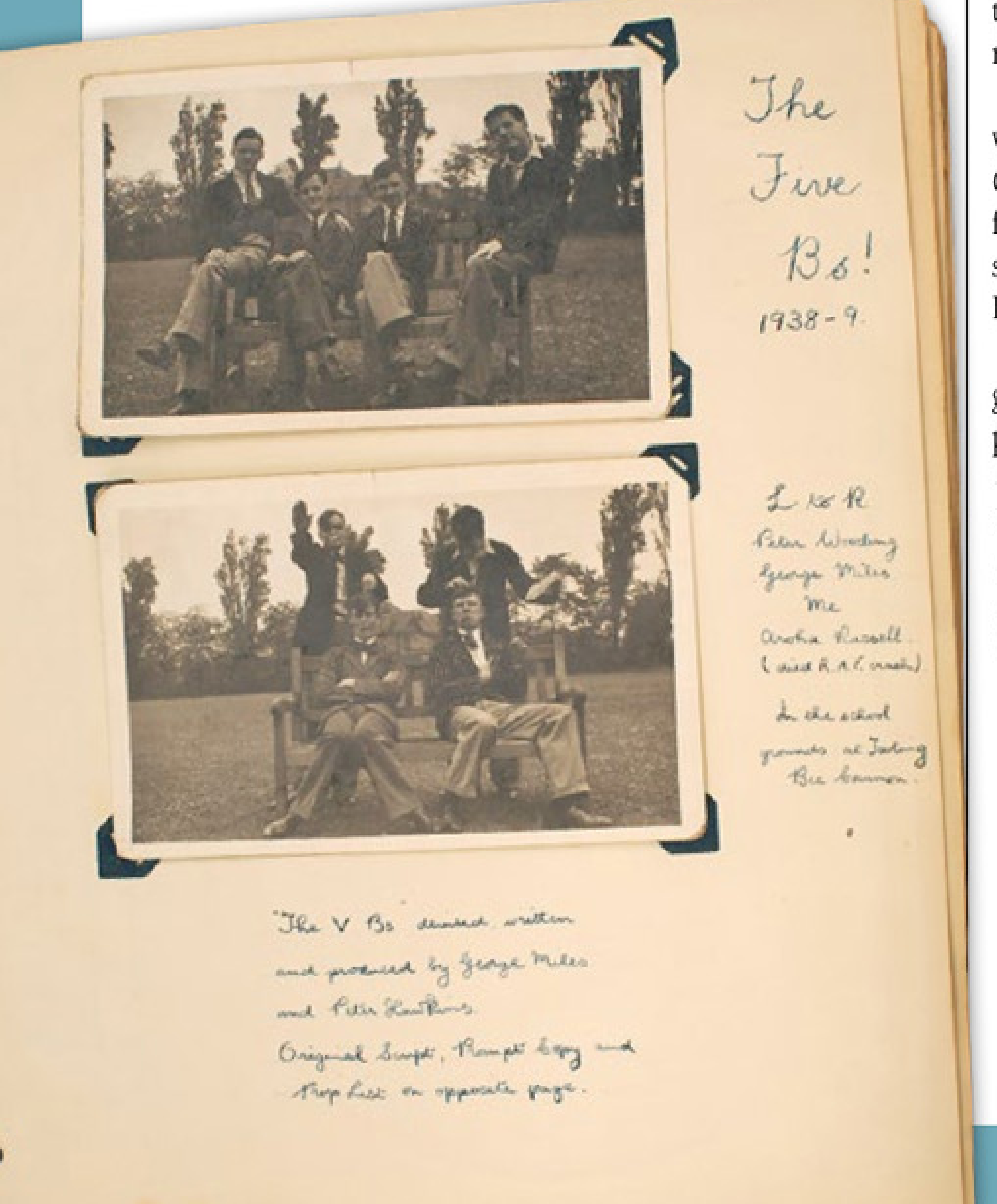
a leg-up. But I think my dad got his acting talent from his mother, Doris Matilda. She could play the piano and was also quite a good mimic herself. Had circumstances been different, she might well have ended up an actress."

In 1982, Peter conducted a postal interview with Ian K McLachlan for the *Doctor Who* Appreciation Society's (DWAS) *TARDIS* publication. Of course, a copy was preserved in his scrapbook. "By this time, the *Doctor Who* Appreciation Society had grown into quite a large concern – not just in the UK," he noted, "and I was often asked to appear at their gatherings, which I declined. However, I did write a very detailed series of answers (some perhaps a little impudent!) to a long questionnaire – which was then published in full in their well-produced 'fanzine', taking up five pages under the title *The Voices of Dr Who – Taking the Lid Off the Daleks...*"

In that piece, Peter was invited to reflect on his formative years...

"Being an only child I lived very much in a fantasy world. My father was a strict disciplinarian of the 'Old School' and I was expected to be 'seen and not heard'. Once released to school, even at the age of five or six, I remember being extrovert and exhibitionist – always trying to get laughs and impress in a comic way. I remember the phrase, 'Oh, grow up!' over and over again. Perhaps I tried too hard – or maybe I was ahead of my contemporaries as far as humour was concerned. At six or seven I appeared in a school musical play – only in the chorus – and still remember the grease-paint and the exhilaration.

"Two or three years later my parents, one evening, went to a fancy-dress ball. I was too young – but so that I wouldn't feel left out they brought one home for me as a treat but I still remember the letdown of not being able to wear it in public. During my last year at school I devised and appeared in a part of the end of term shows – they were a mixture of lunacy heavily indebted to the Crazy Gang. The four of us called ourselves The Five B's5 (the name of our form). While at Pitmans (aged 16-18) I took part in similar shows that I organised and wrote at a youth club."


The Five Bs! 1938-9.

L to R
Peter Wording
George Miles
Me
Archie Russell
(died R.A.F. crash)
In the school grounds at Ealing Bu Common.

"The V Bs" devised, written and produced by George Miles and Peter Hawkins.
Original Script, Prompt Copy and Prop List on opposite page.

During the war, Peter served with the Royal Navy.

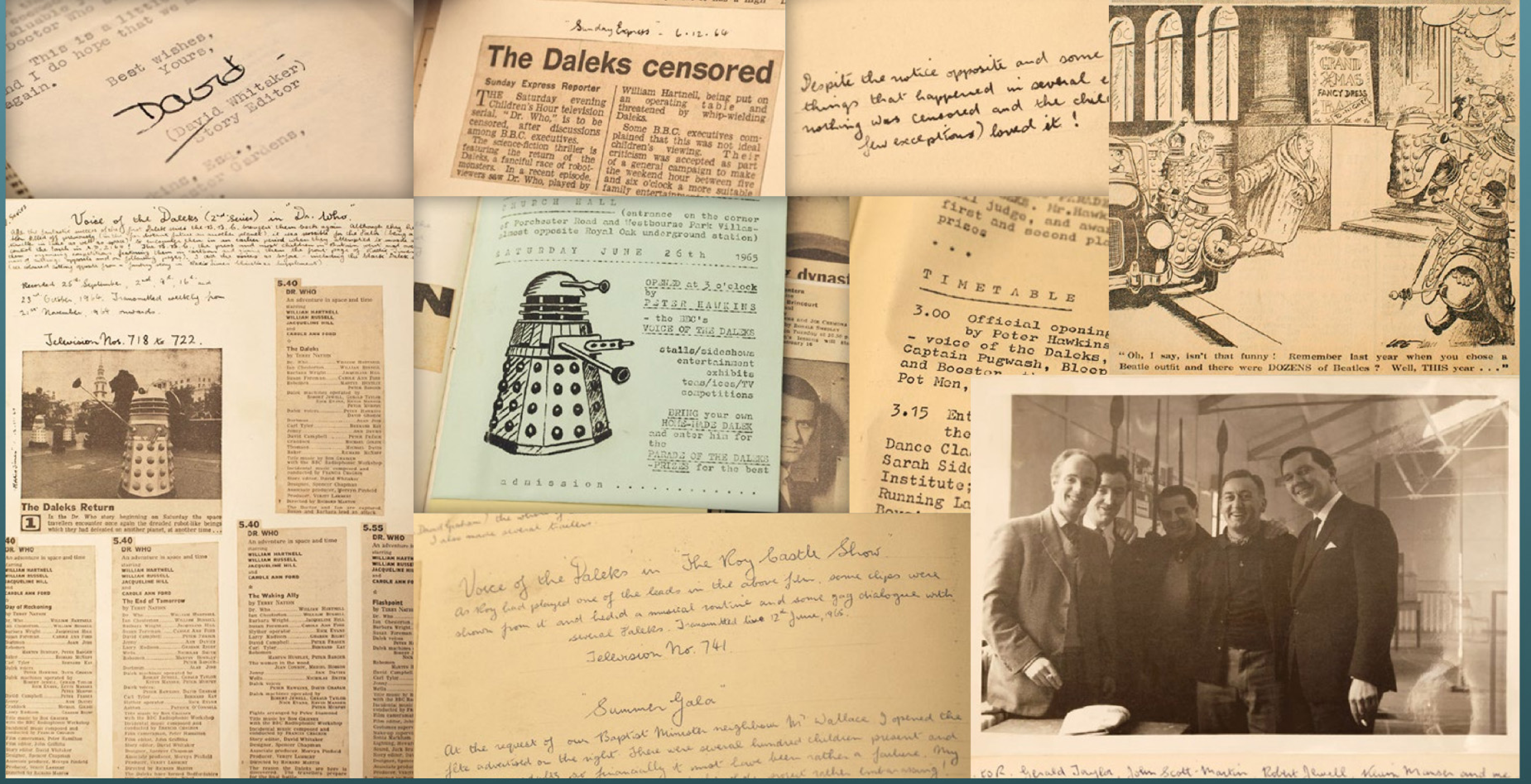
"By that time I did a few impressions – for which I wrote quite amusing scripts and took part in shows during training and when I was put ashore for a rest after surviving the torpedoing of *HMS Limebourne* my acting career really took off..."

"Fate took a hand here," says Silas. "My father was on the destroyer *Limbourne* escorting a cruiser *Charybdis* near the Channel Islands – Guernsey, in fact – when they were attacked by the Germans. The ship that they were rescued by had on board Ronnie Hill who was in theatre before the outbreak of war."

Hill recognised Peter's talents and put them to good use in Combined Operations' Entertainments productions of the Royal Naval Barracks' Scran Bag company, touring the continent and playing mainland Europe and then Canada while they awaited the completion of the *SS Menestheus* – a floating theatre and brewery. They then went on to tour the Far East, with a revue that subsequently played at the Lyric Theatre, Hammersmith.

Following the war, Peter took up formal training and won a two-year place at the Central School of Speech and Drama. Further theatre roles followed, and then television – joining the team of children's show *Whirligig* where he provided several voices, and began carving out his special niche.

In 1956, he wed fellow performer Rosemary Miller. "*Emergency Ward 10* was her great claim to ►


This is a little
Doctor Who
and I do hope that we
again.
Best wishes,
Yours,
David
(David Whitaker)
Story Editor

"Sunday Express" – 6.12.64

The Daleks censored

Sunday Express Reporter

THE Saturday evening Children's Hour television serial, "Dr. Who," is to be censored, after discussions among B.B.C. executives.

The science-fiction thriller is featuring the return of the Daleks, a fanciful race of robot-monsters. In a recent episode, viewers saw Dr. Who, played by William Hartnell, being put on an operating table and threatened by whip-wielding Daleks.

Some B.B.C. executives complained that this was not ideal children's viewing. Their criticism was accepted as part of a general campaign to make the weekend hour between five and six o'clock a more suitable family entertainment

Despite the notice opposite and some things that happened in several e nothing was censored and the chil few exceptions) loved it!

Voice of the "Daleks" (2nd Series) in "Dr. Who".

Recorded 25th September, 2nd, 9th, 16th and 23rd October, 1964. Transmitted weekly from 21st November, 1964 onwards.

Television Nos. 718 to 722.

The Daleks Return

CHURCH HALL (entrance on the corner of Porchester Road and Westbourne Park Villas almost opposite Royal Oak underground station)

SATURDAY JUNE 26th 1965

OPENED at 3 o'clock by PETER HAWKINS – the BBC's VOICE OF THE DALEKS

stalls/sideshows
entertainment
exhibits
teas/ices/TV
competitions

BRING your own HOME-MADE DALEK and enter him for the PARADE OF THE DALEKS – PRIZES for the best

admission ....

first judge, and award first and second prizes

TIMETABLE

3.00 Official opening by Peter Hawkins – voice of the Daleks, Captain Pugwash, Bloop and Booster Pot Mon,

3.15 Ent the Dance Cla Sarah Sid Institute; Running La

"Oh, I say, isn't that funny! Remember last year when you chose a Beatle outfit and there were DOZENS of Beatles? Well, THIS year . . ."

Voice of the Daleks in "The Roy Castle Show"

As Roy had played one of the leads in the above film, some clips were shown from it and he did a musical routine and some gag dialogue with several Daleks. Transmitted live 12th June, 1965.

Television No. 741

"Summer Gala"

At the request of our Baptist Minister neighbour Mr Wallace I opened the fête advertised on the right. There were several hundred children present and

L to R. Gerald Taylor, John Scott-Martin, Robert Jewell, Kevin Manser and me

◄ Peter's superb realisation of the Daleks inspired *Doctor Who*'s original story editor, David Whitaker, to send him a letter, dated 15 January 1964.

> *Dear Peter,*
>
> *In the rush and bustle of rehearsals I never seemed to have a chance to say to you how valuable your contribution has been in the Doctor Who serial.*
>
> *This is a little note to say thank you and I do hope that we meet and work together again.*

Recalling *Doctor Who*'s beginnings for the *Doctor Who* Appreciation Society's *TARDIS* magazine in 1982, Peter wrote: "I had seen the first episodes run and enjoyed them. I remember at the time that the brutality was controversial, but felt that our script was not too good. I remember a lot of rewriting at rehearsals and believe there had been quite an editing job done before that."

As for creating the Dalek voices, he offered this: "We had a long experimental session where we tried out all kinds of things. At this date I can't remember who suggested an un-inflected monotone but I do remember even during rehearsal that one top executive was very worried that the Daleks would be a failure because of their monotonous voices!"

A failure, they were not, and the following year, the Daleks – plus Peter – returned.

> *After the fantastic success of the first Dalek series the BBC brought them back again [in The Dalek Invasion of Earth] [...] The BBC, the press and most children in Britain went mad over them – organising competitions, featuring them in cartoons and giving them the front page of Radio Times [...] I did the voices as before – including the black Dalek supreme.*
>
> *– Recorded 25th September, 2nd, 9th, 16th and 23rd October, 1964. Transmitted weekly from 21st November, 1964 onwards.*
> *– Television Nos. 718 to 722*

When corresponding with the DWAS, Peter was asked what he recalled of the stand-out scene in this story; the moment Susan is left behind on Earth by the Doctor. "I cannot remember what the final product looked or sounded like," he wrote, "but I do remember Bill Hartnell in rehearsals and runs on the studio floor giving a very moving reading of the farewell scene. We who watched felt that Bill relaxed and suddenly identified emotionally with the character more than ever before. Like a lot of externally stiff and bristly characters I discovered that Bill frequently had a very soft – even sentimental – centre!"

His scrapbook also contains details of a minor flap that accompanied the broadcast of the story, the *Sunday Express* reporting, on 6 December: 'The Daleks censored'. The piece goes on...

> *The Saturday evening Children's Hour television serial, Dr Who, is to be censored after discussions among BBC executives. The science-fiction thriller is featuring the return of the Daleks, a fanciful race of robot-monsters. In a recent episode, viewers saw Dr Who, played by William Hartnell, being put on an operating table and threatened by whip-wielding Daleks. Some BBC executives complained that this was not ideal children's viewing. Their criticism was accepted as part of a general campaign to make the weekend hour between five and six o'clock a more suitable family entertainment period.*

But Peter's note alongside the clipping told the real tale. 'Despite the notice opposite, and some quite horrible things that happened in several episodes, nothing was censored and the children (with a few exceptions) loved it!'

With Dalekmania at full throttle, Peter's book records an amiable happening at a local church fete on 26 June 1965 – the same day the final episode of *The Chase* ('Television Nos. 734 to 740') screened. Things were formally opened at 3pm by Peter himself – 'the BBC's voice of the Daleks' – who, according to the programme of events, would judge a 'parade of Daleks' at 6.05pm. But not until festivities had come to a temporary halt at 5.40pm for a live screening of 'Dr Who – 'The Planet of Decision'. Stay and see it here'. 'There were several hundred children present and hardly any adults,' recorded the star, 'so financially it must have been rather a failure. My speech and gags went rather flat and the whole project [proved] rather embarrassing!'

The following day, *The Sunday Express* reported on the upcoming feature film, *Dr Who and the Daleks*, starring Peter Cushing. 'I post-synchronised (with David Graham) the whole of the Dalek dialogue in this film in one day!' noted Peter. He'd subsequently recorded a promotional appearance on *The Roy Castle Show* ('Television No. 741') which had aired on 12 June. As Roy has played one of the leads [...] some clips were shown from it and he did a musical routine and some gag dialogue with several Daleks.

Continuing through the pages of Peter Hawkins' scrapbooks, **DWM** comes across a terrific picture of our man posing alongside Dalek operators Gerald Taylor, John Scott-Martin, Robert Jewell and Kevin Manser during preparation for *The Daleks' Master Plan*. He writes: 'Taken at the Territorial Army Drill Hall, Bulwer Rd, Shepherd's Bush where we usually rehearsed. The spears in sockets and tapes on the floor were for marking out the sets to the same measurements as the sets in the studio.'

In his interview for the DWAS he was again prompted to reflect on the men inside the machines:

> *'With the other members of the cast – although they were quite pleasant I was never very friendly (with the exception of Kevin Stoney [who played Mavic Chen in Master Plan]) and was lumped very much with the 'Dalek operators' who were mainly walk-ons and unknown actors. There was a slight feeling of social inferiority most of the time – after all the visual actors were very much in the limelight and better paid. On the other hand I rehearsed very much apart from the action, moving to a position usually by the side of the director and during studio days was nowhere to be seen, hidden away behind the set with a monitor cans (headphones) which were split-with one ear listening (as I acted!) for the producer and the other listening to the actors' dialogue; so it may be that I tended to merge with the wallpaper as it were. I like the operators on the whole and spent quite a lot of time with them. I did make one life-long friend – David Graham – whom we (my family and I) see nearly every week for dinner or at least talk to on the phone.'*

Before the *Master Plan* got underway, there was the one-off Doctor-less *Mission to the Unknown* ('Television No. 742") which he recorded on ►

◄ fame [she played Nurse Pat Roberts]," says Silas. But, the odd voiceover role aside, she became pretty much a fulltime mum when Silas was born on 27 August 1959. *The Evening News* had the story, reporting Rosemary and Peter named their son "in case he wants to become an actor" Alongside the piece clipped into Peter's book, was the charming annotation: "Silas arrives!"

Despite his workload, the busy actor made sure he made a lot of time for his son. "Oh yes, he was a model father, he was lovely. He read me bedtime stories. I recall being quite taken aback when he did *Treasure Island*. For Long John Silver, he laid on the whole Robert Newton thing [who played the part in the 1950 Disney adaptation]. I wanted him to tone it down a bit, it was a little over-powering! He was giving it the whole works as he would in the studio.

"When I got older, he took me to museums. The hours he spent at the South Kensington museums every Sunday when he'd rather be in the National Gallery. But he'd dutifully walk me around the animals and the plants in the Science Museum, pushing buttons and all that. I think the first time he took me to the National Gallery – 'Today, just for a change, we're going somewhere else' – we'd gone around the first room at which point I said, 'Well, that was very nice, but can we go now?' What a giveaway! I just didn't share his passion for art in the same degree. Then again, I was only about eight. Most small boys would prefer dinosaurs to Rembrandt.

"He also loved eating out. He was mad about that. In my childish days it would be the Wimpy bar but he rapidly weaned me onto more exciting things – Italian and eventually Japanese."

But Silas was a fan of *Doctor Who* from the beginning. "Absolutely," he grins. "I always loved sci-fi. I liked *Star Trek* later on, too. One of my main memories of *Doctor Who* was the anticipation of waiting for it to start, because it was always *Grandstand* on before, which I hated. Those interminable football results."

Peter's scrapbooks contain a clipping from the *Daily Express* in June 1965, featuring Silas himself. Headlined: 'The five-year-old who can tell his pals… My daddy's the top Dalek!' it prompted this disparaging note from Hawkins snr: 'Fictitious rubbish written by an idiot reporter!' Silas looks over the article today. "I'm not very happy there," he says, pointing at his younger self. "I just wanted to get down and play with the Dalek toy."

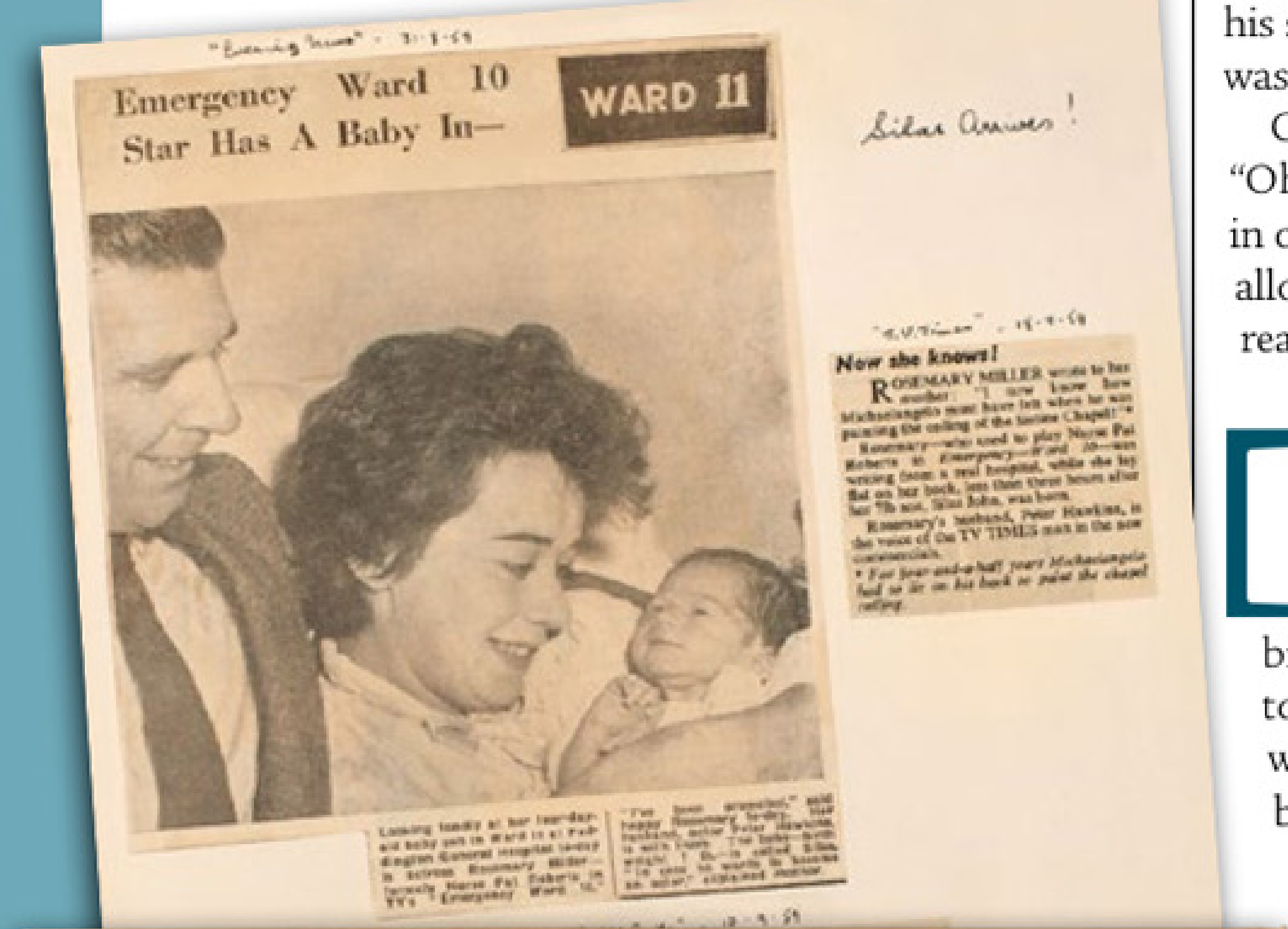
He too was caught up in Dalekmania despite his familial connection with the creatures. "I could hear my father's intonations in their voices, even though his speech was modified. But it didn't seem strange. It was just what he did."

On occasion, Silas even drove a real Dalek himself. "Oh yes, I was taken to the BBC and wheeled around in one, which I thought was great fun. I wasn't allowed to have the head on for health and safety reasons; that was a little disappointing."

During his time working on the show, Peter struck up a reasonable rapport with star William Hartnell who, on one occasion, took tea at the Hawkins house. "Bill was a bit of a 'prickly' character in some ways," Peter had told the DWAS, "[but he] seemed to like me and we became quite friendly." "He was a crabby old bugger," says Silas today. "He stormed through the door, 'My chauffeur's been looking everywhere for this bloody place! Can't find it! We drove around in circles for hours!'"

Although Peter Hawkins remains, today, the definitive voice of the Daleks, his involvement with *Doctor Who* lasted only five years. So why didn't he continue through the 1970s and 1980s? In that DWAS interview, he recalled: "I'm sure I was [asked back] but by that time I had had more than enough of subsidising the programme. My fee was ludicrous for a week's work at that stage in my career and that far outweighed loyalty after all those programmes."

But in the back of Silas' mind, his father did return in the mid-1970s to work on a Tom Baker story. He can recall Peter possessing the scripts for an adventure in which a clone of the Doctor is shrunk down to microscopic size to battle a viral infection. This was *The Invisible Enemy* from 1977, the four-parter that introduced K9. However, Peter ultimately didn't contribute to the production, so what can we ascertain from the fact he owned a copy of the script? Consulting production paperwork from the time, John Leeson was booked first of all as 'Voice Over of the Virus' and then two days later as 'K9 Voice Over'. This posits an interesting alternative universe. One where the Doctor's best friend spoke with the voice of his worst enemy. But it's not an opportunity Peter regretted missing, as he told the DWAS. "By that time I had become very successful mainly due to ►

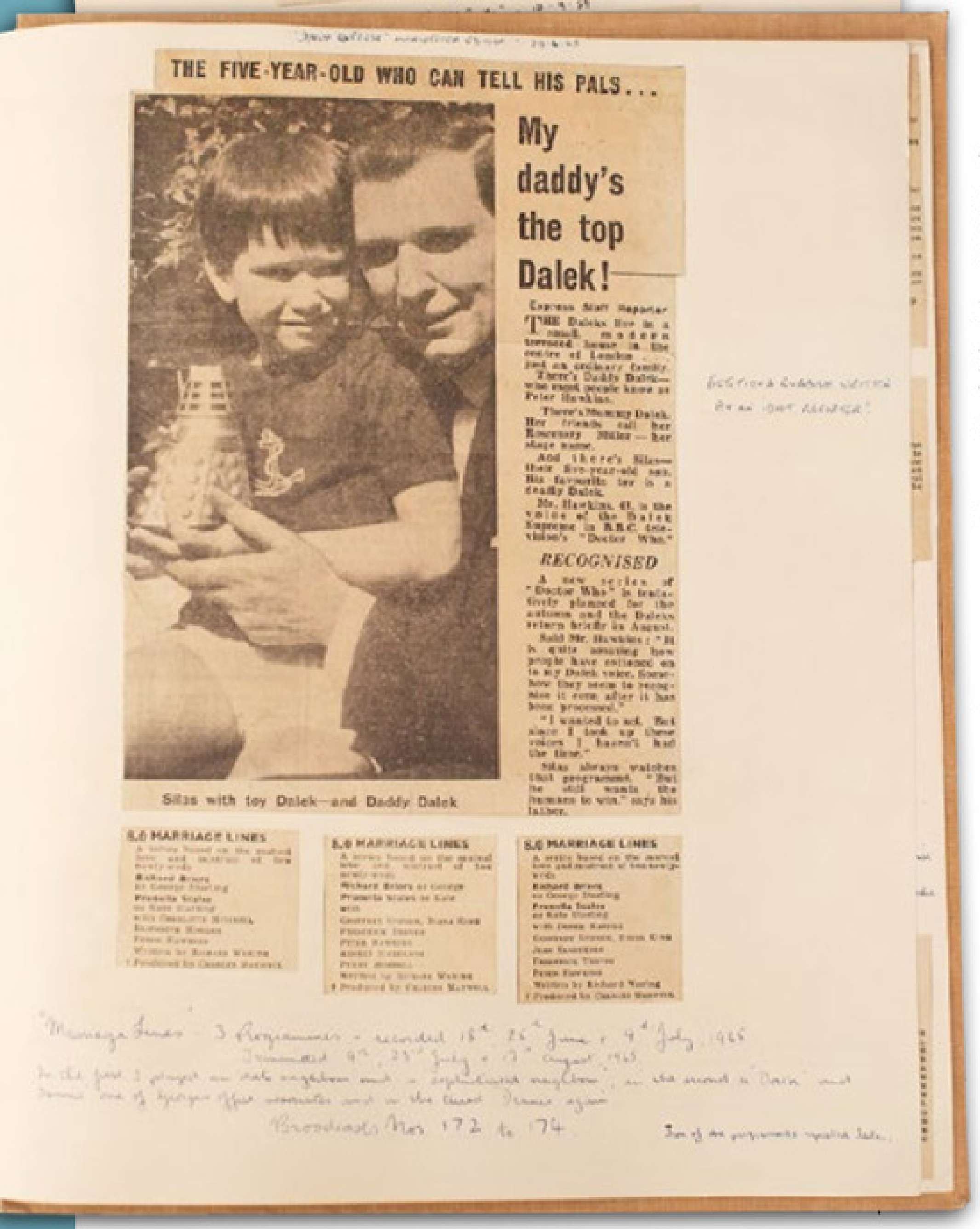


"Evening News" - 3-9-59

Emergency Ward 10 Star Has A Baby In— WARD 11

Silas Arrives!

Now she knows!



THE FIVE-YEAR-OLD WHO CAN TELL HIS PALS…

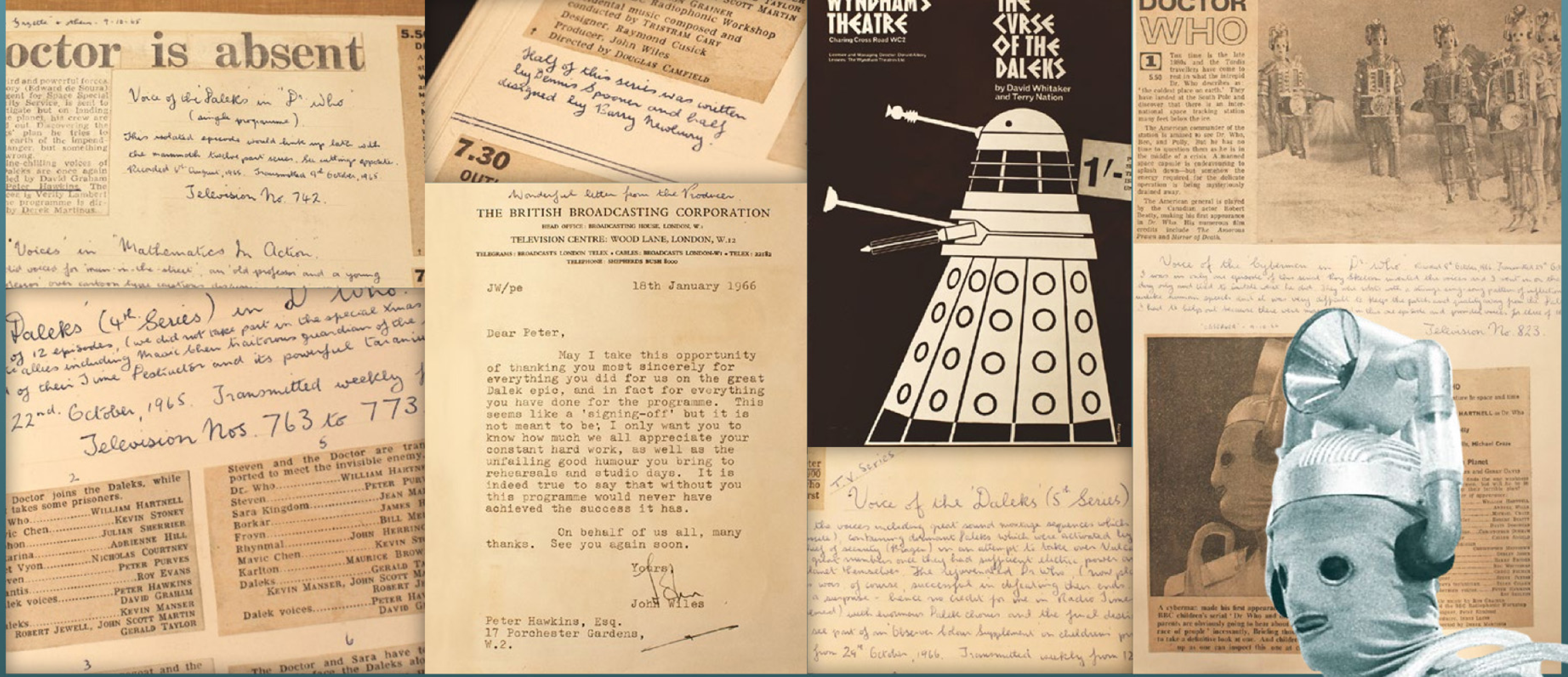
My daddy's the top Dalek!

Silas with toy Dalek—and Daddy Dalek

RECOGNISED

5.0 MARRIAGE LINES

Broadcasts Nos 172 to 174



octor is absent

Voice of the Daleks in "Dr. Who"
(single programme)

This isolated episode would link up later with the mammoth twelve part series. See cuttings opposite.

Recorded 6th August, 1965. Transmitted 9th October, 1965.

Television No. 742.

'Voices' in "Mathematics In Action".

Daleks' (4th Series) in Dr. Who.

22nd. October, 1965. Transmitted weekly

Television Nos. 763 to 773

Halt of this series was written by Dennis Spooner and half designed by Barry Newbury.

Wonderful letter from the Producer

THE BRITISH BROADCASTING CORPORATION

HEAD OFFICE: BROADCASTING HOUSE, LONDON, W.1

TELEVISION CENTRE: WOOD LANE, LONDON, W.12

TELEGRAMS: BROADCASTS LONDON TELEX • CABLES: BROADCASTS LONDON-W1 • TELEX: 22182

TELEPHONE: SHEPHERDS BUSH 8000

JW/pe 18th January 1966

Dear Peter,

May I take this opportunity of thanking you most sincerely for everything you did for us on the great Dalek epic, and in fact for everything you have done for the programme. This seems like a 'signing-off' but it is not meant to be; I only want you to know how much we all appreciate your constant hard work, as well as the unfailing good humour you bring to rehearsals and studio days. It is indeed true to say that without you this programme would never have achieved the success it has.

On behalf of us all, many thanks. See you again soon.

Yours,

John Wiles

Peter Hawkins, Esq.
17 Porchester Gardens,
W.2.

WYNDHAM'S THEATRE

Charing Cross Road WC2

THE CURSE OF THE DALEKS

by David Whitaker and Terry Nation

1/-

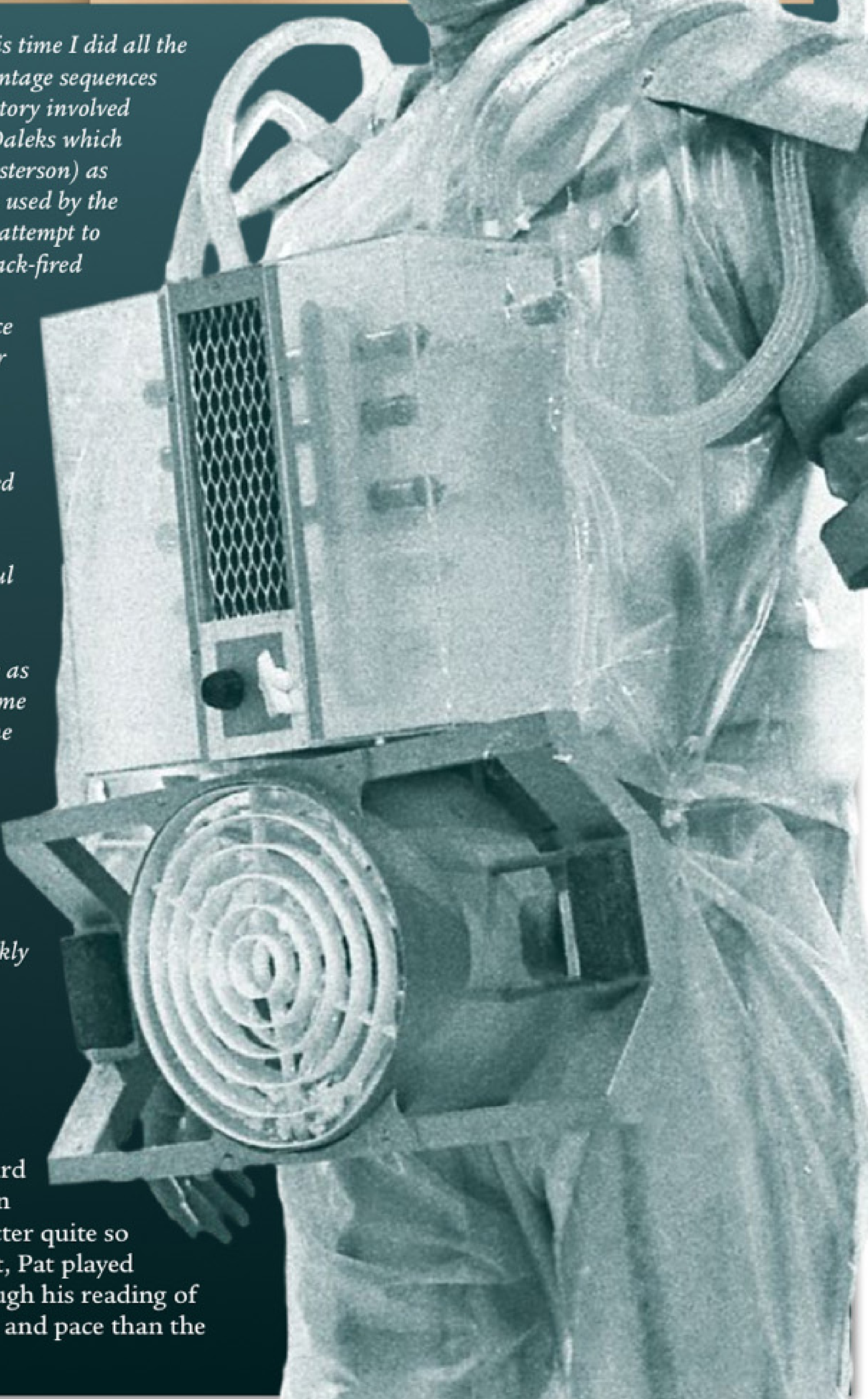
DOCTOR WHO

T.V. Series

Voice of the 'Daleks' (5th Series)

Voice of the 'Cybermen' in "Dr. Who"

Television No. 823.



◄ 6 August 1965. 'This isolated episode would link up later with the mammoth 12-part series,' noted Peter. And then it began…

> *'This was a mammoth rambling series of 12 episodes, (we did not take part in the special Christmas one), in which the Doctor eventually thwarted the Daleks, (and their galactic allies including Mavic Chen traitorous guardian of the Solar System) in their scheme to conquer the universe with the aid of their Time Destructor and its powerful taranium core.'*
>
> *– Recorded weekly from 22nd October, 1965. Transmitted weekly from 13th November, 1965. – Television Nos. 763 to 773*

Peter's contribution prompted producer John Wiles to write in gratitude in a letter dated 18 January 1966.

> *'May I take this opportunity of thanking you most sincerely for everything you did for us on the great Dalek epic, and in fact for everything you have done for the programme. This seems like a 'signing off' but it is not meant to be. I only want you to know how much we all appreciate your constant hard work, as well as the unfailing good humour you bring to rehearsals and studio days. It is indeed true to say that without you this programme would never have achieved the success it has.'*

Although it was to be the last time William Hartnell's incarnation of the Doctor would face his bitter enemies, this most Daleky of years ended with one final appearance for the creatures. *The Curse of the Daleks*, a Terry Nation-penned stage play, appeared for one month at the Wyndham's Theatre in London. Peter: 'This was a Christmas production of a few weeks only. I supplied all the voices for the Daleks which were tape-recorded and every speech was a fresh cue for whoever operated the recorder during the performances! They only had one copy so goodness knows what happened if the tape broke or the recorder failed. Unfortunately it was badly acted, directed and written.' Although, not according to *The Times* on 22 December which maintained that after a false start 'depending too much on weak jokes and technical jargon, a feeling of genuine crisis is generated,' and described the Daleks as 'no less compelling on the stage than the television screen.

A further, non-TV Dalek encounter awaited the following summer. 'On 2nd May, 1966, David Graham and I post-synchronised all the Dalek voices for the second Dalek cinema film. It was virtually the same story as the second BBC Dalek story and despite [a] poor notice in *The Times* much better than the first film.

Then, a year on from *Master Plan*, Peter returned to *Doctor Who* on TV in a brand new role.

Voice of the Cybermen in Dr Who

> *I was in only one episode of this serial [The Tenth Planet]. Roy Skelton invented the voices and I went in on the final day only and tried to imitate what he did. They were robots with a strange sing-song pattern of inflections unlike human speech and it was very difficult to keep the pitch and quality away from the Daleks. I had to help out because there were more involved in this one episode and provided voices for three of them.*
>
> *– Recorded 8th October, 1966. Transmitted 29th October, 1966.*
> *– Television No 823*

In addition to introducing the Cybermen, the story was also the last for William Hartnell. Peter told the DWAS, 'Bill seemed quite happy and confident that other work would flood in. I remember him mentioning a good offer he had had from Australia.'

Although *Doctor Who*'s leading man was headed for pastures new, Peter's very next job saw him take up the ring modulator once again, for Patrick Troughton's début, *The Power of the Daleks*.

> *'Yet another Dalek series but this time I did all the voices including great sound montage sequences which I had to pre-record. The story involved a capsule containing dormant Daleks which were activated by a scientist (Lesterson) as servants for the colony and then used by the chief of security (Bragen) in an attempt to take over Vulcan but the plan back-fired when the Daleks reproduced themselves in great numbers once they had sufficient electric power and then started to kill their foes and former allies to take over the planet themselves. The rejuvenated Dr Who (now played by Patrick Troughton), helped by Ben and Polly, after many hazards was, of course, successful in defeating their ends. The Daleks did not 'speak' until the end of episode two when it came as a surprise – hence no credit for me in Radio Times that episode. The highlight was the reproduction sequence (pre-filmed) with enormous Dalek chorus and the final destruction scenes.*
>
> *– Recorded week from 29th October, 1966. Transmitted weekly from 12th November, 1966.*
> *– Television Nos. 824 to 828*

Writing to the DWAS, Peter recalled: 'There was a much lighter feel to both the scripts and character. In fact it was hard to believe that the rejuvenation could have changed the character quite so much […] Now I think about it, Pat played more part in the change, through his reading of the Doctor and in his gestures and pace than the script did.' ►

Voices-Voices-Voices!

Peter Hawkins, voice behind the puppets of *Rainbow* tries out a new character for the series producer Pamela Lonsdale.

Front cover T.V. Times 14/20 - 10 - 72

LOGAN AND BRAMBLE

TV advertisements and audio-visual programmes. However I was delighted for John Leeson, who was an old chum. We did 50 *Rainbow* programmes together for Thames TV."

Indeed, *Rainbow*. Peter was part of the launch team when it took to air in 1972, and played another monotone despot – Zippy. It was a difficult job. "[There were] policy changes all the time, production was by a large committee and a very unhappy atmosphere created," he wrote in his scrapbook. "My characters were changed after the pilot [Peter also voiced puppets Sunshine, Bramble and Pillar among others] and I returned from holiday with hardly any rehearsal to establish new ones. The first few weeks were sheer hell. As we progressed I did my best to inject characters and comedy by rewriting and inserting gags – very difficult for this age group – and it was an uphill struggle... By the end I was exhausted – it had cost me too much time, money and other work – and I managed, despite a lot of pressure, to get out of the next, even longer series!" In the event, Peter was succeeded by fellow Dalek and Cyberman voice artist Roy Skelton.

Happier times were provided by *Dave Allen at Large*, in which Peter even appeared and wrote sketches. But out of all of his jobs, it was one from his early days that Silas thinks his father most cherished. "Well, he had the most input into the *Flower Pot Men*, inventing the oddle poddle language. But then, *Captain Pugwash* was a great cast of characters. He was very proud when that show made it into *The Times* crossword as a clue: 'The captain is all for the dog having a bath'."

Despite the obvious care and attention put into his scrapbooks, once completed it seems Peter Hawkins was never especially devoted to them. "I can't call to mind a specific occasion where I saw him looking through them," says Silas. "They were always very carefully stowed among his art books, of which he had many."

In 1992 Peter underwent the first of three operations to remove a rare, benign tumor of the pituitary gland from deep within his brain. "He was not massively impaired after that, but he was recognisably affected. I'm trying to remember when he stopped being able to read. It can't have been that long afterwards. I just recall a game of Scrabble where I was waiting for him to make his move and he'd lost interest. Or maybe he was rationalising inability as having lost interest. It was very sad."

Other health problems followed. "As a child I recall going into the tobacconist's with my father. Always 20 Olivier, singularly appropriate for an actor. But it was the blasted cigarettes that did him so much harm in later life. Completely blocked the veins in his legs. He got diabetic eczema, which was dreadful. Mother was forever dressing his rashes, he was forever scratching them. As soon as they healed, he would scratch them again."

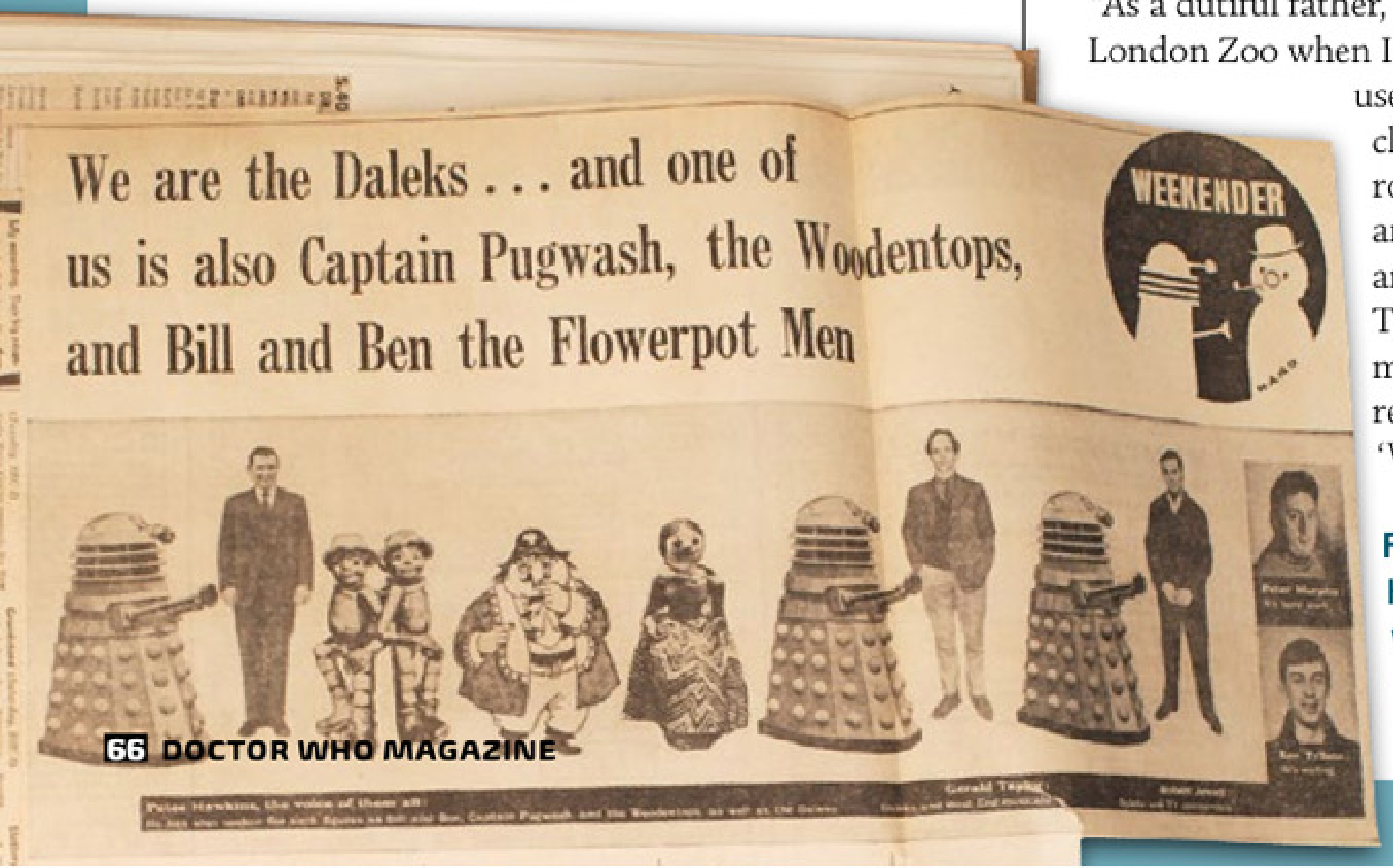
Peter Hawkins passed away on Saturday 8 July 2006, suffering from pneumonia. Writing in the order of service for his father's funeral, Silas recorded: "The last 15 years of Peter's life were cruelly marred by an illness that robbed him, with inexorable slowness, of everything except his quintessential kindness and good nature." Referring to the series of operations he endured, which left him progressively diminished, he continued: "Fortunately he was never in any great pain, but he became so weak and drowsy that he ended up sleeping almost continuously – not a true coma but rather a protracted episode of dream sleep, from which he would awaken regularly with dream fantasies that became muddled with what little was left of his life."

Today, Silas tells **DWM**: "The funeral was in the church where I was baptised, St Matthew's, in Queensway. We had a showing of his first ever *Doctor Who* episode. Then there was a little funeral tea in a hotel just behind Westbourne Grove. But it all broke up so soon. I thought, really, it was quite a frugal turn-out."

Silas scattered Peter's ashes in Fermain Bay, Guernsey, in memory, also, of the fated destroyer the *Limbourne*. But it would be wrong to end this remembrance there. So let's return to a happier moment, more characteristic of the gentle life of Peter Hawkins.

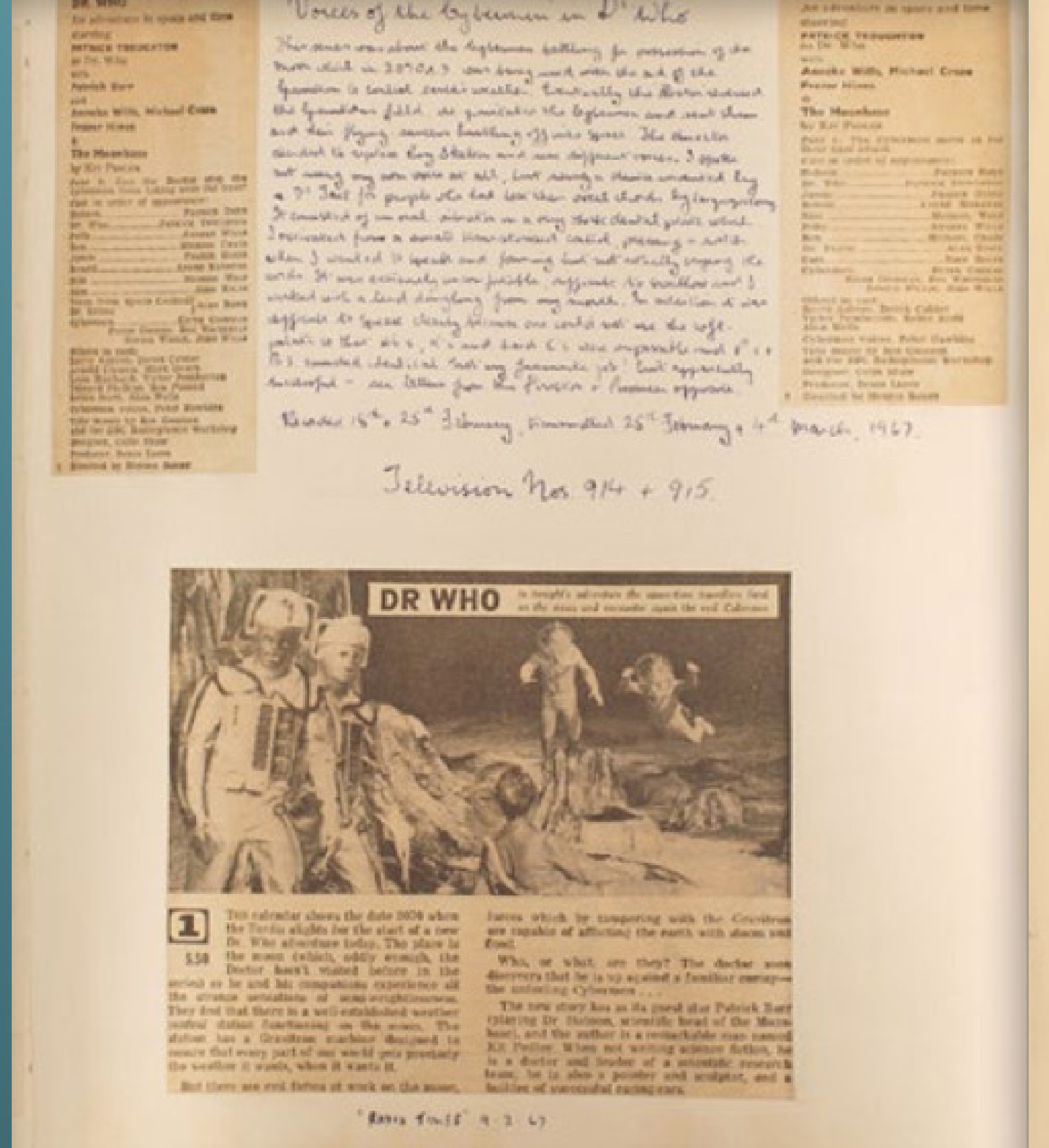
"As a dutiful father, he would often take me to London Zoo when I was a boy," says Silas. "We used to play a game near closing time. There was this row of predatory birdcages and we'd go up to the owl and say, 'Doctor? Doctor?' The thing was to see how many times you'd have to repeat that before it went, 'Whooo!'" **DWM**

Find out more about Silas Hawkins' own voiceover work at his website: ***www.silashawkins.com***



We are the Daleks . . . and one of us is also Captain Pugwash, the Woodentops, and Bill and Ben the Flowerpot Men

> *'Another swift return followed, this time for the Cybermen, and their second story, The Moonbase. Not only were the creatures' appearance retooled, but their sound too.*
>
> *The director [Morris Barry] decided to replace Roy Skelton and use different voices. I spoke not using my own voice at all, but using a device invented by Dr Tait for people who had lost their vocal chords by laryngectomy. It consisted of an oral vibrator in a very thick dental plate which I activated from a small transistorized control, pressing a switch when I wanted to speak and forming but not actually saying the words. It was extremely uncomfortable, difficult to swallow and I worked with a lead dangling from my mouth. In addition it was difficult to speak clearly because one could not use the soft palate so that Ns, Ks and hard Cs were impossible and Ps & Bs sounded identical. Not my favourite job! But apparently successful – see letters from the director and producer.'*
>
> *– Recorded 18th & 25th February, transmitted 25th February & 4th March, 1967*
> *– Television Nos. 914 & 915*



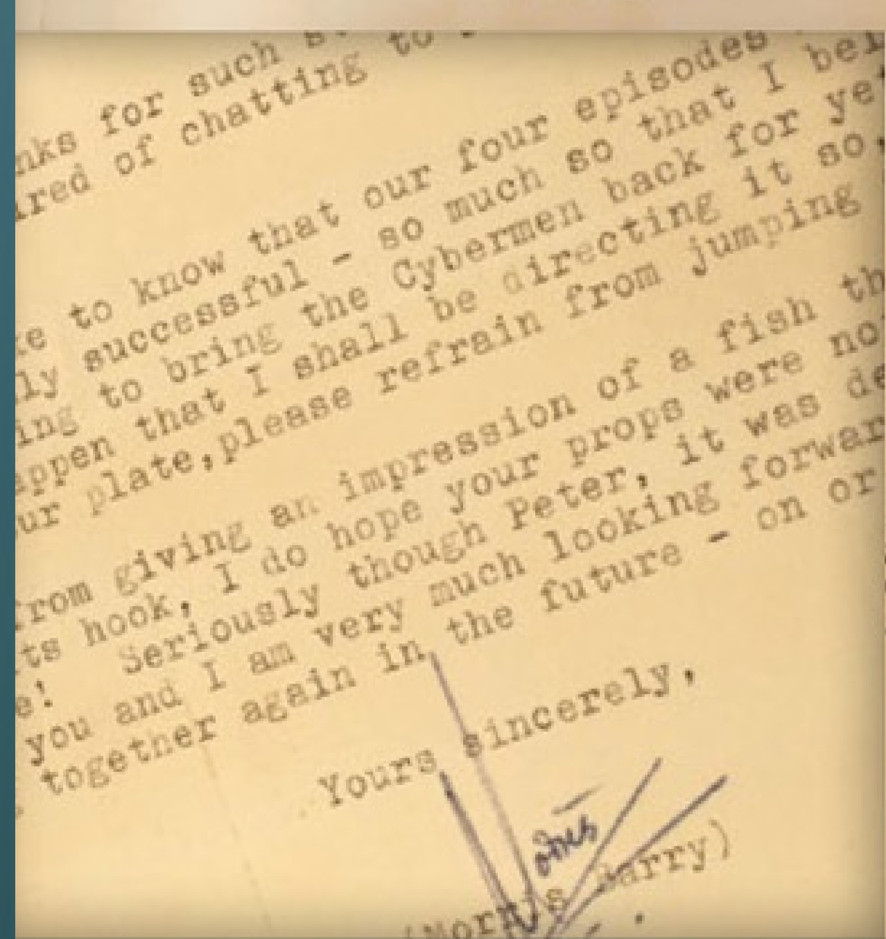
Voices of the Cybermen in Dr Who

Recorded 18th & 25th February, transmitted 25th February & 4th March, 1967.

Television Nos. 914 + 915.

As ever, Peter kept copies of those correspondences. Barry was the first to get in touch, writing, dated 2 March.

> *'Very many thanks for such stalwart vocal work. If you ever got tired of chatting to yourself it certainly wasn't apparent. You may like to know that our four episodes have been considered highly successful – so much so that I believe they are planning to bring the Cybermen back for yet another go. It may even happen that I shall be directing it so, if you still have your plate, please refrain from jumping on it. Apart from giving an impression of a fish that had swallowed its hook, I do hope your props were not too unpalatable!'*



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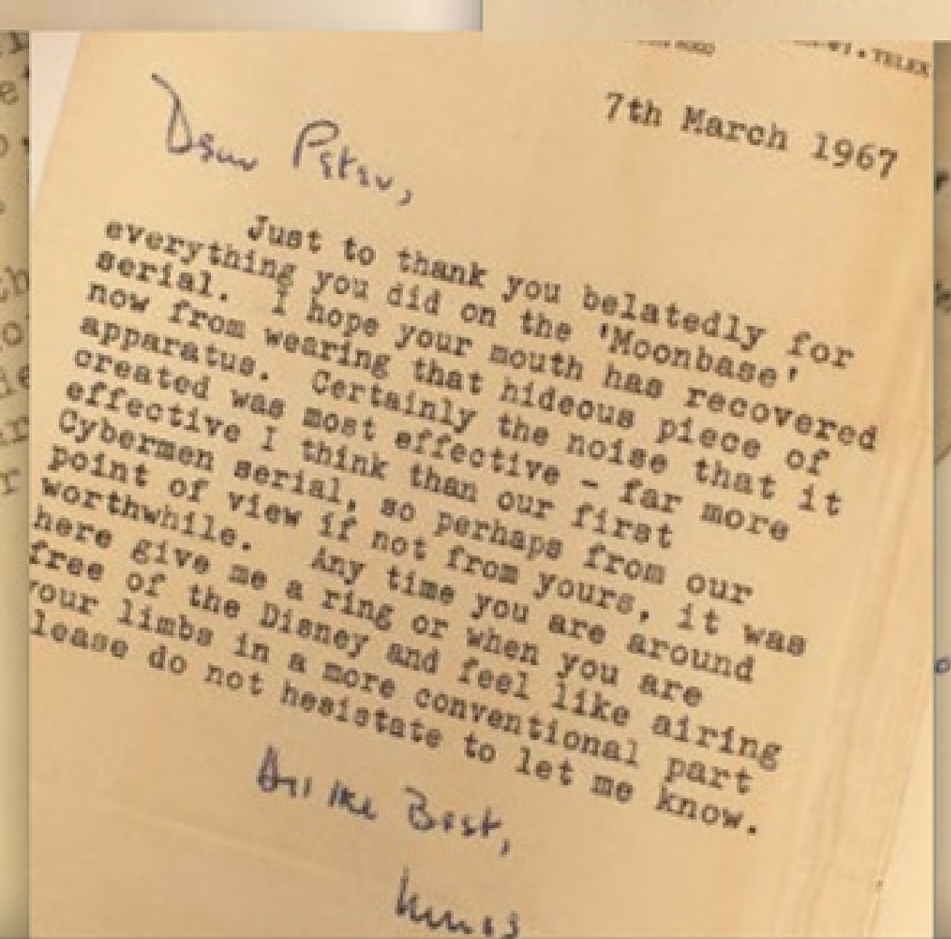
ts hook, I do hope your props were no
e! Seriously though Peter, it was de
you and I am very much looking forwar
together again in the future - on or

Yours sincerely,

(Morris Barry)

Five days later, it was producer Innes Lloyd. 'I hope your mouth has recovered now from wearing that hideous piece of apparatus,' he wrote. 'Certainly the noise that it created was most effective – far more effective I think than our first Cybermen serial, so perhaps from our point of view if not from yours, it was worthwhile.'



7th March 1967

Dear Peter,

Just to thank you belatedly for everything you did on the 'Moonbase' serial. I hope your mouth has recovered now from wearing that hideous piece of apparatus. Certainly the noise that it created was most effective - far more effective I think than our first Cybermen serial, so perhaps from our point of view if not from yours, it was worthwhile. Any time you are around here give me a ring or when you are free of the Disney and feel like airing our limbs in a more conventional part lease do not hesistate to let me know.

All the Best,

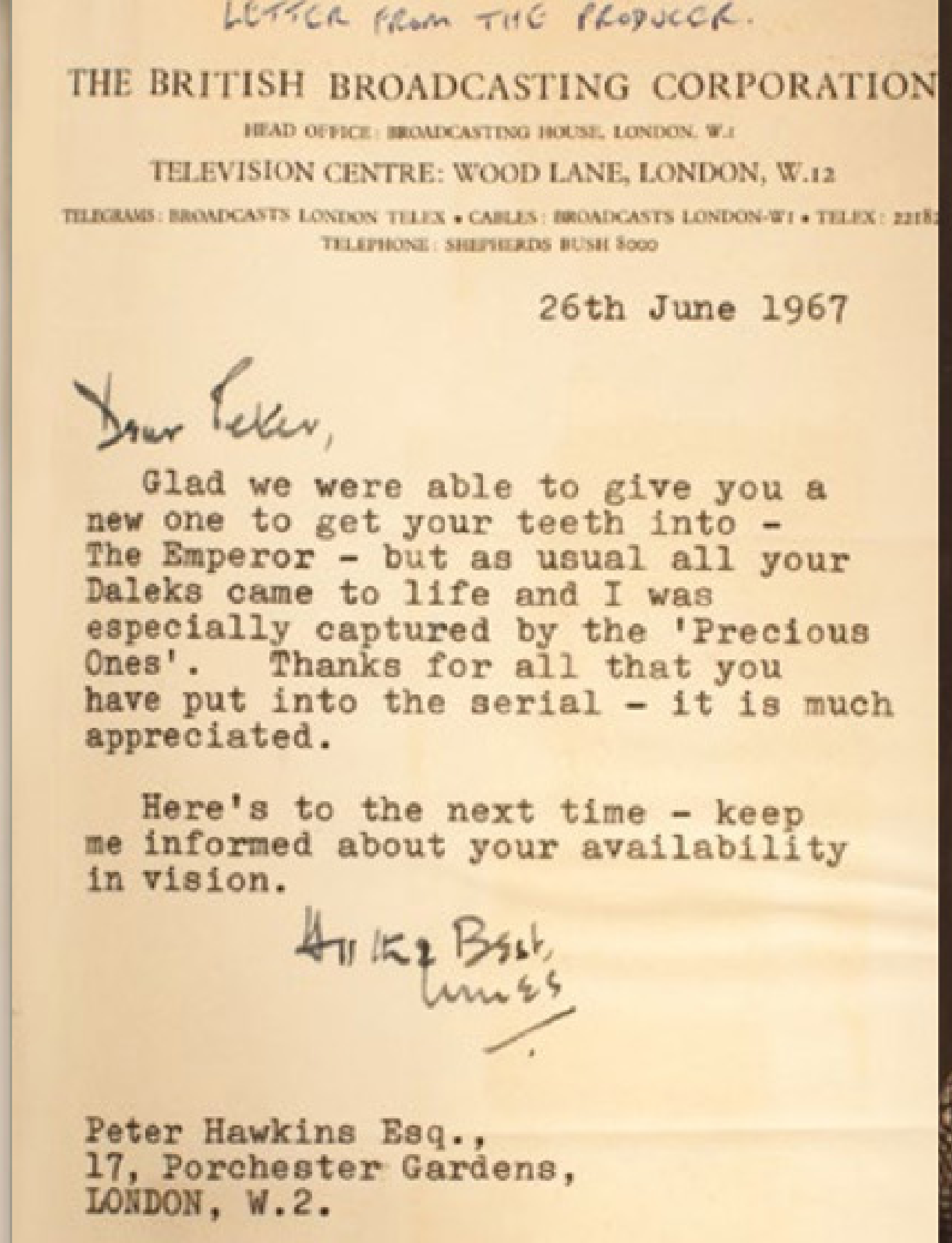
Innes

Later that year... *The Evil of the Daleks*.

Voices for the 'Daleks', the 'Good Daleks' and the 'Emperor Dalek' in Dr Who.

> *The story was about the search of the Daleks for the human element which always leads to their defeat. Through the agency of Maxtible [...] whom they promised the security of transmutation of metal into gold, the Doctor and his companions were nearly lured to destruction. Jamie underwent tests to determine the 'human factor' for use against the Earth, but the Doctor turned the tables, created a number of humanized good Daleks that turned on the normal Daleks and the Emperor Dalek and destroyed them. The voices for the good Daleks were inflected and very funny particularly when first created (as 'childlike' mentally) and later when they would not obey. The Emperor was cast and had an enormous, inflected voice with a different distort from the usual Daleks and a lot of echo. The storyline and the cast were by far the best so far. Roy Skelton helped with a few voices but I did the bulk of them.*
>
> *– Recorded weekly from 20th May and transmitted weekly from 27th May, 1967 onwards.*
> *– Televisions Nos. 916 to 921*

Again, Innes Lloyd was moved to write in thanks. Dated 26 June, he said: 'Glad we were able to give you a new one to get your teeth into – The Emperor – but as usual all your Daleks came to life and I was especially captured by the 'Precious Ones' [his name for the 'good' Daleks].'



LETTER FROM THE PRODUCER.

THE BRITISH BROADCASTING CORPORATION
HEAD OFFICE: BROADCASTING HOUSE, LONDON, W.1
TELEVISION CENTRE: WOOD LANE, LONDON, W.12
TELEGRAMS: BROADCASTS LONDON TELEX • CABLES: BROADCASTS LONDON-W1 • TELEX: 2218
TELEPHONE: SHEPHERDS BUSH 8000

26th June 1967

Dear Peter,

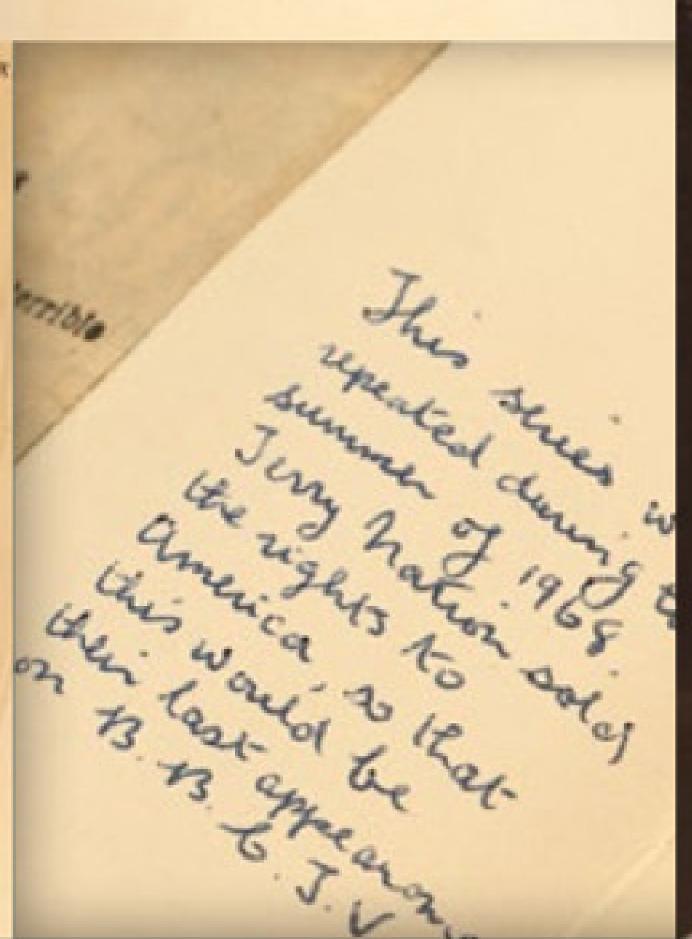
Glad we were able to give you a new one to get your teeth into - The Emperor - but as usual all your Daleks came to life and I was especially captured by the 'Precious Ones'. Thanks for all that you have put into the serial - it is much appreciated.

Here's to the next time - keep me informed about your availability in vision.

All the Best,
Innes

Peter Hawkins Esq.,
17, Porchester Gardens,
LONDON, W.2.

The seven-part story climaxed with the Doctor telling Jamie, "I think we've seen the end of the Daleks forever." And that is indeed what the production team truly believed. As Peter recorded in his book, 'Terry Nation sold the [Dalek] rights to America, so that this would be their last appearance on BBC TV'. But, Nation's US aspirations wouldn't bear out...

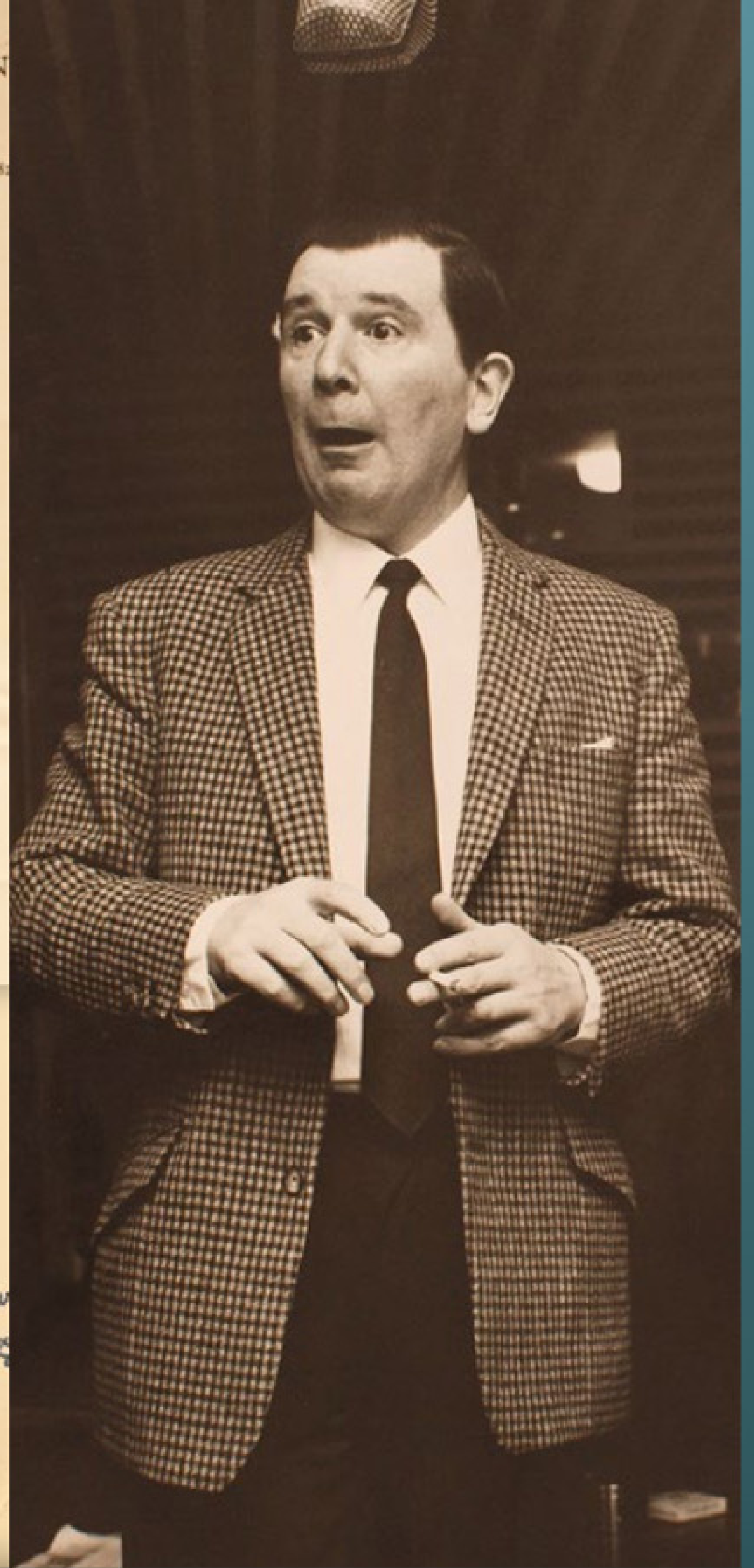


This series was repeated during the summer of 1968. Terry Nation sold the rights to America, so that this would be their last appearance on B.B.C. T.V.

In July, Peter returned to record *The Tomb of the Cybermen* ('Television Nos. 943 to 945'), noting, 'I used the same instrument as before [for the voices] in the same manner except for some nice effects of vocal running-down during the period when the Cybermen were losing power and getting lethargic and severely weakened.'

He began work on his final *Doctor Who* role on 19 April 1968, again, alongside Roy Skelton, providing the voice for the Cybermen in *The Wheel in Space*. His scrapbook notes he was also booked for the 3 and 10 May. His record of the experience hints at perhaps a slightly jaundiced view towards the work he was being asked to perform.

> *'Yet another Cybermen story, very complicated but basically the same old stuff. This time about how they try to take over the internationally controlled Wheel in Space. The new director wished to change the voices for clarity, so Roy Skelton did new type voices but I continued with my horrid mouthpiece to do the horrible, glowing suggestion of pickled brain plus electrical gadgets, 'Controller'.*
>
> *– Television Nos. 965 to 967*



That wasn't his final *Doctor Who*-related role. That summer, Peter had one last encounter with the creatures he helped to conquer the world – the Daleks. But it was not within the programme that spawned them. Instead it was for an episode of the anthology series *Out of the Unknown* and an episode written by Peter Phillips entitled *Get Off My Cloud* ('Television No. 1005'). Recorded on 22 August 1968, Peter wrote: 'For this play I post-synched some Daleks which the 'Young Pete' [a youthful version of the lead character] saw in a nightmare. The way, by using will-power, in which he overcame them he used again to advantage in his adult adventure in the 'Unknown'.'

The way life and work unfold rarely affords a neat conclusion to any story. That is so in this case; future volumes of Peter's collections continuing to chart his amazingly busy career. We, of course, know how his story ended, but his time with *Doctor Who*? Well, it just faded away. Nonetheless, his last recorded correspondence from the production office was a simple one-line note from *The Wheel in Space* director Tristan de Vere Cole, that exemplifies why Peter Hawkins was such a gift to the programme, and why he remained in-demand throughout his working life...

> *13th May 1968*
>
> *Dear Peter,*
> *Many thanks for your patience and 'know how' – no wonder they always ask for you to do the Voices.*
> *– Tristan*

He can produce 30 voices in 30 minutes
THIS IS THEIR LIFE
PETER HAWKINS

The POWER of THREE

Philip Hinchcliffe, producer of *Doctor Who*'s 'Gothic horror' years, joins Tom Baker and Louise Jameson to reflect on their illustrious past and to discuss their new adventures together on audio...

FEATURE BY **JASON ARNOPP** | PHOTOS BY **TONY WHITMORE**

Three walking legends who helped put the 'classic' into 'classic *Doctor Who*' are discussing the show's oncoming era over a lovely pub lunch. We're just listening, letting them talk. Well, you would, wouldn't you?

"I'm really looking forward to Peter Capaldi," says Louise Jameson. "He's a wonderful actor."

Philip Hinchcliffe agrees. "It'll be very interesting to see what he does with the Doctor."

"I worked with him about 25 years ago," says Tom Baker, referring to ITV's 1991 series *Selling Hitler*. "He was very young. I mean, is he 50 yet?"

DWM tells Tom that Peter is 56. "Is he *really*?" marvels Tom. "I mean, I've only seen him in films and I think he can do better than that! He was so handsome. Weren't we all, I suppose. He was wonderful in that series, absolutely wonderful, and in a rather dull part."

"He's got an extraordinary energy about his work," says Louise.

"The interesting thing about Peter Capaldi," ventures Philip, "is what degree of sex appeal has he got? That's the great unknown. Because David Tennant and Matt Smith have accessed this sort of extra constituency in fandom. It absolutely blew me away last year when I went to my first big convention in LA. I was gobsmacked that over 50 per cent of the fans were young women. They were walking around, all dressed up as different companions. That's got to be due to the youthfulness of those Doctors."

"Also," notes Louise, "the way they've allowed the companions to be feistier and drive the story more."

"Yes," nods Philip, "those two things combined. There's something there, for the female viewer, that wasn't going on in the show when I was producing in the 70s."

"Art reflects life," says Louise. "There's a lot more going on for young women now, *per se*, isn't there? And *Doctor Who* has picked up on that."

"When Russell T Davies first brought the show back," says Philip, "the thing I loved more than anything was the way he managed to get real emotion into the relationship between the Doctor and Rose. I'm not saying there wasn't real emotion between *you* two..." He gestures to Tom and Louise.

"It was more 'in the air' before, wasn't it," says Tom. ►

> **"We should have a scene in which I'm teaching Leela English. We come to the word 'love' and we conjugate the verb. Leela keeps saying 'I love you' and I keep getting her to repeat it."**
>
> **TOM BAKER**

"Yes," says Philip, "this was much more overt. It gave a wonderful extra dramatic level to the show."

"I used to sometimes think," says Tom, grinning over at Louise, "we should have a scene in which I'm teaching Leela English. We come to the word 'love' and we conjugate the verb. You keep saying 'I love you' and I keep getting you to repeat it."

"That is a brilliant idea," says Philip genuinely. "I always wanted to do that with Leela. The Professor Higgins/Eliza Doolittle thing, the Pygmalion thing..."

"... which *The Talons of Weng-Chiang* did do," says Louise of the 1977 serial.

"But we never quite got hold of it enough," says Philip. "If I'd continued and done one more series, we would've done that. That was always my vision for this relationship."

"And it's kind of what Big Finish has been doing," says Louise.

We're in a Frant pub, a short drive from the studio where Tom and Louise come to work for Big Finish Productions. Both live in the south, so this area is far more convenient for him than heading into London. Our lunch hosts are Big Finish producers Nicholas Briggs and David Richardson. As everyone orders starters, we're all treated to Tom's uniquely booming pronunciation of "hummus" as "HOOMOS".

For some time now, Tom and Louise have been making new (or 'new-old', if you insist) *Doctor Who* on audio with Big Finish. Over the last couple of years, Philip Hinchcliffe has joined them to create stories which recapture the heady atmosphere of Tom and Louise's late-70s time together as the Doctor and his knife-wielding companion Leela. You can hear the latest results of the trio's reunion in this month's *Philip Hinchcliffe Presents* box set which couples the six-part story *The Ghosts of Gralstead* with four-parter *The Devil's Armada*. We've never had an 'Armada' before in *Doctor Who*, so that's good.

"Have we not?" says Louise, surprised.

"We've had a few Armadas in the *bar*," says Tom, prompting laughter. "Many's the time I sank with all guns blazing with Bill Slater."

Bill Slater was Head of Serials at the BBC. "I liked Bill," says Philip. "He was a real character, but he had... problems. He was obviously very talented, though, because he gave me a job!" He laughs, then points at Tom. "He gave *you* the job! Really, it was Bill who did that. He backed his hunches and talent. He was a 'go for it' guy. There was no sitting on the fence waiting to make a decision."

"You could *do* that then," Louise points out. "Now, it's all done by committee."

Philip produced 16 *Doctor Who* serials from 1975's *The Ark in Space* to 1977's *The Talons of Weng-Chiang*. It remains one of the show's most consistently great runs. Remarkably, *Doctor Who* was Philip's first producing job. His great partnership with script editor Robert Holmes sparked off a whole new era with a brand new Doctor unlike any other who'd gone before. The show's tone darkened and its increasingly gruesome content provoked the ire of moral campaigner Mary Whitehouse.

"Bill couldn't get anybody to produce *Doctor Who*," Philip remembers. "They all turned it down, because they knew what a bastard show it was to produce. And I happened to go to my agent and say I wanted to leave ITV and get a job as a producer. He was a great mate of Bill Slater's. So I went in there, had a chat with Bill and he said, 'Yeah, the job's yours'."

"After just a chat?!" marvels Louise.

From left to right: Philip Hinchcliffe, Nicholas Briggs, Tom Baker, Louise Jameson, and David Richardson.

"These days three million is a big audience. We got 10 million, so *everyone* recognised Tom..."

PHILIP HINCHCLIFFE

"Pretty much! Ten or 20 minutes. And it was a similar thing with Tom. If you don't mind me saying so, Tom, it was a long shot, wasn't it?"

"Yeah," says Tom.

"Of course," adds Philip, "he'd cast you in (the 1972 BBC *Play of the Month*) *The Millionairess* a year or two before. And it was brilliant of him to think of you. Inspired, creative casting. I don't know how we got onto Bill Slater. Oh yes: drinking in the bar. Natural segue!"

"Bill was a very kind man," says Tom. "Although he played his hunches, he found it very difficult to be severe with people. He didn't have that real steel that (subsequent Head of Serials) Graeme MacDonald had. Bill's brother was a Franciscan monk, you know."

Since Tom and Philip materialised in *Doctor Who* at the same time, to what extent did they feel pressure not to mess it all up?

"I didn't feel any of that pressure at all," insists Tom. "*Doctor Who* suited me down to the ground, with my religious background: miracles and the utter preposterousness of everything! People coming back from the dead, people flying through space and men having wings..."

"If you think of the modern show now and how successful it's been," says Philip, "that's how it felt then. I thought, 'Wow, here's this successful show and I've now landed the job of running this.' I was only daunted in the sense that it was my first producing job, but I wasn't daunted by the opportunity. It was fantastic! Fancy being handed a show like *Doctor Who*, which is absolutely knocking spots off everybody. The only question was what I wanted to do with it, to make it better. So for me it was a huge buzz, but there *was* trepidation because I had a lot to learn. First of all, what was the producer's role? And secondly, how do you work the system at the BBC? It was so much larger than ITV. It was like going from a little private company to the Civil Service. You have to learn where to pull all the levers as a producer, but you learn that pretty quickly. So Tom and I were the new kids on the block, grabbing it with both hands and full of enthusiasm. We knew we were on a hit show."

"Before *Doctor Who* came along," says Tom, "I'd been so exhausted with being insignificant. This was my chance! The amazing thing is, here I am now. I was 39 when I got that job and now I'm 80. And I'm still in it!"

Doctor Who is a job for life.

"And maybe forever!" chuckles Tom. "Because the recordings will live on and on. The thing about people who work in the jobs that we do, there's a kind of immortality to it. For the actors or technicians who worked on *Doctor Who*, there's some evidence of their work. I remember meeting the actor Stewart Granger once. He'd been looking at one of his old movies and he told me, 'Darling, I was so beautiful!' And he was, I suppose."

CAN YOU KEEP A SECRET?

Tom Baker tells **DWM** about his experience of filming his 50th anniversary TV cameo...

Louise Jameson has a bone to pick with Tom Baker, over his appearance as the Curator in *Doctor Who*'s 50th Anniversary Special, *The Day of the Doctor*.

"You never told me you were doing it!" she laughs.

"Well," protests Tom, "I was sworn to secrecy: you know what it's like. Conversations are elliptical at the BBC. Half of the BBC are sworn to secrecy and the other half are trying to find out what they're really thinking! I met (then exec producer) Caroline Skinner at some little thing I was doing for the Post Office. She said she thought I should be in the *Doctor Who* Special. I said, 'Oh really?' I thought she was just a fan, you see, and so I whipped out one of the 200 pictures of myself that I happened to have on my person. But then I discovered she was the producer! Because she was nice – very nice indeed – and very enthusiastic about me coming in, I said okay. So then I got word from the BBC that I was on. They sent me a script that I didn't like much and I said, 'Get me Caroline'. They said, 'Caroline who?' I said, 'Caroline the bloody producer, that's who!' They said, 'Ah, but she's no longer with us'. And I said, 'But she looked so well!' Then I criticised the script a bit and they made a couple of changes."

Tom describes his shoot-day on *The Day of the Doctor* as, "an arduous experience. I told them I could come down the night before and stay in a hotel there. They said, 'Oh no, you can't, because people will wonder what Tom Baker's doing in that hotel!' The BBC thought everyone in the world was thinking about the Special! So they said, 'You can come through the night'. So I was driven through the early hours of the morning to that dreadful place in Cardiff. I was hanging around in the cold weather."

"Oh, that's just ridiculous," gasps Louise. "You could've stayed in Swindon or something!"

"I was at a little bit of a loose end on-set," says Tom, "because I didn't know anything about the latest HD cameras. But young Matt Smith was very charming. He could not have been nicer. So I just did it the best way I could. I was a bit unwell that morning and also my legs were painful, so I was on a walking stick. It's kind of difficult to be heroic on a walking stick!"

"You managed it, though," says Louise. "It was a beautiful scene."

Did Tom purposefully act a bit older than he really is? "No – that day I *was* about 30-odd years older! I think I had the wrong walking stick as well, which was making me crouch."

Doctors old and new – Tom Baker with Matt Smith in *The Day of the Doctor*.

You look younger in person, we're happy to say.

"Thank you. I tried to do the best I could. I didn't know anyone there. You know how it is – you get swept onto the set. At the beginning, I had an idea about how to do it. I said to Matt, 'I think we should try it this way', so we did it. He was amazingly swift and responsive. It was on a narrow, hideous set with about 60 or 70 people down the side. At the end of this little scene I had devised, these people burst into spontaneous applause. I thought, 'Hey, maybe this *is* the way to do it!' Then they changed it and we didn't do it that way at all."

When you talk about ways "to do it", do you mean a way of delivering the lines?

"No, no, no – more a way of us *encountering* each other. The way in which us two fellows meet. The way in which a man might meet himself when he's younger. There's a kind of horror element there, isn't there?"

Did you add any bits to the script? The whole "Maybe I was you..." thing felt very you.

"I think the best bits in the script definitely came from me," grins Tom evasively, amid much laughter. "But I wanted the idea that it was painful. I tried to do it with a slight ache. The ache an old man might feel in seeing his younger self."

Tom was interviewed a lot on TV over the anniversary weekend. He says he found this, "very difficult, because I didn't realise what I was supposed to be saying, you see. I tell you what: I got very fed up of people saying, 'Whatever you do, Tom, Mum's the word!' It was like the Second World War! Finally, I got a call and someone said, 'This is the *Alabama Gazette*'. Circulation of about 200. And we were getting very near the big day. So I thought, 'Ah, I'll blow it – by the time they get it into their paper, it'll be fine'. I told the fellow I had a red-hot piece of news for him, about who is in the anniversary show. I was about to tell him when CLICK! The phone call ended. The call had been routed through the BBC and they were listening! I was about to tell him I was in the Special!"

"Then," he continues, "by the time the big day came and I was being interviewed by Graham Norton and everyone, I didn't know who knew and who didn't. One poor fella interviewing me said, 'Are you in the Special?' I said I wasn't. The interview was going out after transmission that evening and you could almost hear this poor boy's producer screaming in his ear: 'We *know* he's in the Special!' So he said, 'Does the word "curator" mean anything to you?' And I said, 'How are you spelling that?' I should have told him, really. But once you're asking people to keep things secret, the whole subject becomes a bloody hellfire. Ha!"

How did Tom and Philip hit it off, back then? They respond with positive noises.

"Yeah, I liked Tom as a person," says Philip. "We didn't spend much time socialising because we spent so much time working together. I think we just loved what we were doing."

"I remember when you were on location with us," says Tom, "and sometimes you would whisper a tip in my ear when you were watching something. It was great. I loved it all. God *almighty*, look at all that!" He's been distracted by a plate of pitta bread as it arrives on the table. "And that's just a starter!"

The first episode of Tom's début story, *Robot*, aired on 28 December, 1974. Afterwards, Philip phoned Tom at his home in London's Notting Hill Gate to say nice things.

"I don't remember making that call," Philip confesses.

"Oh!" cries Tom, "I certainly remember getting it! You said, 'Tom, I think this is the beginning of something marvellous. You'll be a star'."

"Ah yes!" says Philip, "I do remember saying *that*. And I believed it."

"I had heard him very clearly," says Tom with an impish smile, "but I pretended I hadn't heard him. 'What did you say, Philip?' And he said it again. And I said, 'This is a terrible line...' By the time he said it three times I was ecstatic."

"I don't know if you remember *this*," adds Philip, "but I also said that life was never going to be the same again for you. I said you'd notice it when you get on the Tube on Monday morning. And you did, didn't you."

"Yes, I did," says Tom. "It was wonderful, incredible. And it went to my head, of course. I'm terribly impressionable. I was going around old people's homes, laying hands on them and people would feel better. Television ceased to be so powerful when the video recorder came in. In those days, before the video recorder, society cohered through television. If you didn't see a programme you were out of the loop. And so you watched it and then everyone talked about it the next day at work. But now it's been fragmented."

"And modern culture has also got rid of the cliffhanger," says Louise. "That was a huge bonding thing for *Doctor Who*."

"You have to get your head around the numbers," says Philip. "Every Saturday, *The Generation Game* was getting something like 18 million people watching it! *Morecambe & Wise* was over 20 million. We averaged 10 million, so that's how many people saw Tom on a Saturday evening. So, of course everyone would recognise him. These days, when people talk about big audiences, they're talking about two or three million. It was a different world, but it meant that you had instant celebrity."

"When that happened," says Tom, "I realised it was exactly what I wanted to be: an instant celebrity. I wanted to be famous. I wanted people to wave at me and things like that."

It's interesting that you'd been in movies like *The Golden Voyage of Sinbad* (1973) and yet this TV show triggered far more change in your everyday life. "Oh Christ, yes. Television has always been more powerful than the movies, because television takes place in a domestic context. The movies are on a big screen, but you don't recognise movie stars in the street."

"Back then," says Philip, "you didn't get celebrity as a producer, but nowadays I think producers do. I didn't go on location often, but when I did I'd see kids getting Tom and Louise's autographs. Then their eyes glazed over a bit and they looked around at the crew. In the end, they'd come up to me and say, 'Are you anybody?' That told you where you were in the pecking order, in terms of celebrity!"

DWM would very much like to hear some of Tom's more eccentric dialogue suggestions which Philip was forced to veto during his time.

"Very few," says Philip, to our dismay.

"I mean, I wasn't *virulent* about it," protests Tom, as if history has misremembered him.

"No, it wasn't like that," says Philip. "The actors had the script and had to learn what was there. All actors come up with things in the moment, which might be an improvement. Unless you haven't done your job as a producer and the script's a load of ►

rubbish, you can't have people mangling the script at the readthrough and rewriting.”

“Otherwise it would be like a fever,” says Tom. “Everyone would be rewriting!”

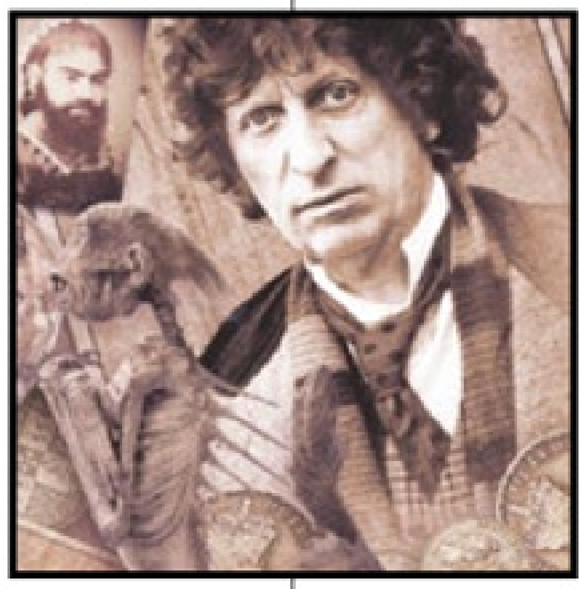
“By and large,” says Philip, “we had decent scripts, so it wasn't really necessary.”

“My suggested rewrites,” says Tom, “were actually to change the *rhythm* of the lines.”

“And logic,” pipes up Louise. “You were very keen that everything should have a sort of truthful logic behind the techno-speak. You didn't want it to be technobabble.”

“But in the early days,” says Tom, “the scriptwriters... Jon Pertwee had such an impact for so long that in the early days of my time the scriptwriters were still writing as if for Jon. They didn't know me, because I was nobody. So sometimes I'd make suggestions. I haven't watched television for years, so I don't know if it's still prevalent, but for a long time there was this style where the leading men and women were sarcastic smart arses. That was the old theatre style: people putting others down and being snobby. Jon Pertwee liked sarcasm. There were some things he didn't like, though. He didn't like buying a drink.”

A few minutes later, as the main courses arrive, Tom leans over to Philip. “Did you produce *The Brain of Morbius*?” he asks, with the casual bluntness of an 80-year-old who no longer has to apologise for forgetting things. “That was good, wasn't it? Remember Philip Madoc dropping the brain on the floor? I never thought of him as being a particularly funny man, but he dropped the brain on the floor and said, ‘Sorry, Morbius!’ It was terribly funny. He actually was accidentally funny.”



“I think he was deliberately funny, too,” says Philip. “He was so clever.”

“Philip Madoc was very easy to tease,” remembers Tom of the late actor, who also appeared in *The Krotons* (1968-69), *The War Games* (1969) and *The Power of Kroll* (1979). “He'd come in and I'd say, ‘What are you reading, Philip?’ And he'd say, ‘Well, I'm just reading *Winnie the Pooh*, in Latin.’ And he wasn't joking!”

“Or the Albanian version!” laughs Philip.

“He spoke about 26 different languages,” says Tom, grinning fondly.

“He was a real Eastern European traveller,” remembers Philip, “going to Hungary, Albania, Romania... I used to tease him and say, ‘You're a spy really, aren't you!’”

Louise Jameson's first *Doctor Who* serial was 1977's *The Face of Evil*, directed by Pennant Roberts. She replaced Elisabeth Sladen, who had departed two stories beforehand.

“I'd auditioned for (the BBC's mid-70s series) *Survivors*,” she says, “and didn't get the role. But Pennant Roberts, who worked on that show, had written in his little black book that he liked me very much and wanted to use me in future. So he called me in alongside 59 other young women for the role of Leela. That got narrowed to 10, then three, then me. Each audition went really well. I had the ignorance of youth – a blind faith in my talent! I didn't realise then how important the way I looked was, but it all added up to Leela for Pennant. I knew her outfit was sexy, of course, but never felt it was gratuitous. Maybe's that's my own naïvety, but there she was, living in the jungle – all that was available was animal skins. She needed something she could move in easily. Voila, there's the costume! The same goes for her nature. It was a pretty male-dominated society and she was feisty and brave, intelligent but uneducated. For me, there was nothing to query about her personality.”

Louise, Tom and Philip do things by the book.

> “I love Tom's acting. He has an intelligence and charisma that can't be underestimated.”
>
> **LOUISE JAMESON**

Louise confesses that, “I hadn't been watching *Doctor Who* at the time, but as soon as I knew I had the job I tuned in! I did my homework pretty damn quick. I'd always loved Tom's acting, though. He has an intelligence and charisma that can't be underestimated.”

“The difference between you and Elisabeth was fantastic,” Tom tells Louise, “because you were such different characters. But when you came in it was such a shock, when I lost Elisabeth. Elisabeth, you know, left unnecessarily. And I'm not suggesting we regret that now, because things turned out very happily. But Elisabeth actually made an assumption that, when her first contract was up, Philip would replace her.”

“That's right,” says Philip, looking exasperated by the memory, “and I never gave her any indication of that, ever.”

“And then Louise came in and took the part of this violent savage and it was such a *shock*,” says Tom. “I kept gazing at her absolutely gorgeous thighs... it was painful. And so I just became difficult because I couldn't touch her thighs!”

It's been well-documented that Tom and Louise had a fractious working relationship back then. Tom admits to having been “aloof and cold,” which makes it all the nicer to see them getting on so well now.

Louise: “You know, I don't want to dig anything up, but it was a difficult time. We didn't connect.”

Tom: “We didn't know each other.”

Louise: “We didn't connect nearly as much as we do now. I love working with you now, it's fantastic.”

Tom: “There was no malice between us. But I'm much quicker now to respond to other actors.”

Louise: “But also we never, ever lost respect for each other's work and the joint objective of having the show work as well as it possibly could. So we stayed united on that front, all the way through.”

“I was often quite exhausted,” admits Tom, “because I was obsessed, actually, with promoting the show. I used to go out to schools and BBC exhibitions. When kids visited one of these exhibitions, they'd sign their name and address on these forms. So the girls at the desk would lift out this information for me, which revealed the kids' birthdays. A year later, a *Doctor Who* birthday card would arrive at a school for some kid. It would go like *fire* through the school that some kid had received a *Doctor Who* card!”

Philip smiles. “What a brilliant idea.”

“At the time,” says Tom, “I wasn't all that happy, really. It was better for me to be out on the road promoting and being photographed. Sometimes at rehearsals at the BBC, my heart would sink when I realised I'd soon have to go back to real life.”

Why weren't you happy?

“I can't really go into details, because other people are involved. But I wasn't on good form at the beginning of *Doctor Who* on a personal level. For me, the show was a little asylum. Sometimes a lunatic asylum! I felt secure there.”

Has *Doctor Who* continued to provide that asylum?

“It has indeed, since Big Finish came along.”

DWM asks Tom, Louise and Philip to each nominate one moment during their tenures on *Doctor Who* when they consciously thought they were having the time of their lives.

“I can do that, in no time at all,” volunteers Tom. “It was when we switched on the lights in Blackpool. Boy, oh boy! Twenty thousand people in Talbot Square – it was incredible! The event was directed by David Maloney. And we had civil servants from the Town Hall dressed up as Cybermen. They had very good exploding fireworks. I was down there with Elisabeth and Ian [Marter, who played Harry]. The kids would spot a Cyberman and say 'Look, Doctor!' and I'd point my sonic screwdriver at it and go, 'Bzzzt!' and this fellow would blow himself up. They'd think it was fantastic! I remember thinking, 'I hope this will never end'. I'm talking about the applause," he laughs, "but of course it did. The guy in charge offered me a canteen of cutlery. I didn't have anywhere to live – what did I want a canteen of cutlery for? I said, 'No thanks, but I'd quite like the dictionary of national biography'. So the fellow ordered one for me. He didn't know it was in 40 volumes! He'd thought he was saving quids."

"Mine is much more low-key," says Louise. "It was John Leeson's first story, *The Invisible Enemy* (1977). He was crawling around the rehearsal room on all fours, being K9, and I was doing something else at the other end. I thought, 'I'm getting paid for this! I'm just a child here, like a six-year-old child playing Cowboys and Indians. And I'm getting money. Not *much*, but money. How blessed I am!'"

"Oh," says Philip when his turn arrives, "I think I had many moments where I thought I was having a great time. The first of my shows to go out was *The Ark in Space*. I had no idea how it was going to be received. There was this wonderful cryogenic chamber set which (production designer) Roger Murray-Leach had made. It was one of the tallest sets which I think the BBC had ever had in one of their big studios. People were coming in to see this set – it was a thing of wonder, even to other people in the building. So that was a lovely moment. Then the next week, when Part Two went out, we had, I think, the highest rating the show had ever had. 13.6 million! That made me think, 'Wow, this is something special'. We'd hit a nerve somewhere, with that very first episode, that such a big number of people came back to watch the second episode."

Since Tom is Tom, he gets to nominate a second high point. As if we could stop him launching the anecdote anyway. "I remember in Chicago, at the Enfield, after a fantastic con there..."

"The Monstercon?" says Louise. "Ten thousand people, there."

"Oh yes!" says Tom, awed by the memory. "The hotel was in the airport. When it came to leaving, I had about an hour or so before the flight. A guy said, 'Tom, you've got to help us out. A few people didn't get to see you and they're waiting in the atrium. What we'll do is have someone carry your bags for you and you go down a line shaking hands.' So I had a quick shower at the hotel, put on a lovely clean shirt and said, 'Where are they?' Just before we went in, he told me that the air conditioning in the atrium had gone. So I walked into this bloody atrium, where the sun was blazing through the glass. There were about 300 women in a line, in a terrible state of gasping fever from the temperature. The first one... I had a hunch that this woman had had very little affection in her life. I don't know what came over me, but I scooped her up and kissed her on the jugular vein, then on her right cheek. I heard the man behind say, 'F***ing hell, Tom, what have you done?' Because Americans are obsessively democratic: if you kiss and embrace one person, they all have to have the same treatment. It was absolutely amazing."

Of course, all good things must come to an end, and by the end of 1981 all three of them had departed *Doctor Who*. Philip left after just three serials with Louise. Did she think it must have been something she said?

She laughs. "I was so naïve then. I had no idea of the politics that went on, or how vital the producer is to a production. I wasn't very aware of the different personality a producer could bring to a show."

"It wasn't my decision to go," sums up Philip. "We certainly could've done another season."

Tom, Louise and Philip all have creative strings to their bows, beyond the jobs for which they've been primarily known. Before creating stories for Big Finish, Philip wrote Target novelisations for the TV tales *The Keys of Marinus*, *The Seeds of Doom* and *The Masque of Mandragora*. Tom has written his own autobiography *Who on Earth is Tom Baker?*, plus the short novel *The Boy Who Kicked Pigs*. Louise co-wrote Big Finish's *Doctor Who* play *The Abandoned* with Nigel Fairs, and we can exclusively reveal she is also writing Episode 2 of the same company's second series of *Survivors* plays, due next June.

After leaving *Doctor Who*, Philip had an idea for a story set in the Amazon. "Producing the show had been such a big job that I never had time to write," Philip recalls. "Barry Letts smuggled in stories he'd written, but I didn't want to split my focus. So I didn't have a yen, back then, to write a script. But I did produce a lot of ideas, which Bob Holmes would work up into stories. After I'd left *Doctor Who* and did more producing work, I gave myself permission to start doing more writing. So I sent my Amazon story idea to the producer Graham Williams and Douglas Adams, the script editor. And of course, they never made it."

"I did feel like I could *only* write fiction!" booms Tom. "I wasn't too connected to facts, really..."

"You were always an avid reader, weren't you?" Louise tells him. "You were always surrounded by books."

"Yes," he says, "and obviously my own autobiography wouldn't have been published if I hadn't been Doctor Who. It just wouldn't have happened. And the same with the little horror story, *The Boy Who Kicked Pigs*, which is now a play! I get some royalties from the radical young actors who put it on."

Louise had no aspirations to write while she was on *Doctor Who*. "Nor did I want to teach, or produce, or direct... all of which I do now. I was very single-minded: performing and that was it."

It was Louise who heroically talked Tom around to the idea of working with Big Finish, after many years of their fruitless attempts to enlist him. He had, however, dipped his toe back into Fourth Doctor waters with AudioGO's series *Hornets' Nest* (2009), *Demon Quest* (2010) and *Serpent Crest* (2011).

"I could kick myself," he admits. "I could have been doing Big Finish plays 10 years ago! Louise used to talk about it non-stop! I used to think she was going on a bit, really. But I now know why she was going on about Big Finish. It's the same reason that *I* now go on about Big Finish – she was so happy working for them! I don't know a particular moment when I decided to give it a go. It was Louise's enthusiasm. Finally, we arranged for these two boys (Nick and David) to come to my house. It didn't take long for them to convince me."

Philip was also coaxed over to Big Finish by a *Who*-related friend, Robert Banks Stewart, who wrote *Terror of the Zygons* (1975) and *The Seeds of Doom* (1976) before going on to produce.

"Is he any relation to *Robert* Banks Stewart?" asks Tom of Philip, with a silly, mischievous glint in his eye. He's trying to catch Philip off guard with nonsense, for his own amusement.

"Yes he is," chuckles Philip. "Apropos of nothing, Robert said, 'Oh, I've just sold a *Doctor Who* story. Remember that one, *Foe from the Future*?' Then he told me about this company that do 'sort of radio versions' of *Who*. And I said I had a story set in the Amazon, then wondered if they'd want that. So I got David's number and they ended up doing *The Valley of Death*, giving it to a very good writer [Jonathan Morris] to adapt."

So, decades after Philip pitched it to the TV show, *The Valley of Death* finally saw the light of day as one of two stories in Big Finish's 2011 release *The Fourth Doctor Box Set*, along with Banks' *Foe from the Future*.

"Then Big Finish asked if I had any more," says Philip. "There weren't any worked-out stories or ►

EIGHTY YEARS

"I'm probably a nicer Tom Baker, now that I'm old. As I'm coming towards the end of life, it seems more important that life is fun..."

This month sees Big Finish release a 120-minute, double-CD interview set entitled *Tom Baker At 80*. Before our big interview with Tom, Louise and Philip, **DWM** snuck into the recording studio to witness Nick Briggs interrogating the great man.

The first thing we heard Tom say was, "The speed with which I took to champagne was amazing." He really was on tremendous form, as he recalled his entire career, dropping names like Laurence Olivier and Sam Spiegel all over the place.

There was also plenty of morbidity, as you'd hope and expect. "Most of the people I've worked with are dead now," said Tom at one point. "I think that's why people don't offer me much work – they're all dead!"

"I came up with the idea of *Tom Baker at 80*," says Big Finish producer David Richardson, "after listening to Tom sharing anecdotes in the green room. Eighty is a great landmark, and it was clearly an important landmark to Tom, and he has lived and is living such a rich and exciting life.

He has met and worked with so many great actors and is a loved and admired personality. There are many lovely reminiscences of *Doctor Who* but we also wanted to explore Tom's life and what makes him tick as a person – to get inside his thoughts and his feelings. Nick Briggs did the two-hour interview and did an amazing job. You'll come away from this experience feeling that you know Tom."

The part of the interview we heard certainly underlined how settled Tom is at Big Finish these days. It has become part of his daily routine. "I wrote a note this morning," he said. "It read, 'Ask Nick if I can say "*Sacre bleu*".' I think the idea of me saying '*Sacre bleu*' might amuse the audience."

You'll notice that, as if to limber up for the big audio moment, Tom later slips "*Sacre bleu*" seamlessly into the **DWM** interview! Can you spot it, readers...?

The team of 1977: reunited 37 years later...

◄ worked-out ideas that Bob and I had stored up and didn't make. It wasn't as simple as that. So I told Big Finish I had themes and half-ideas that we would have used going forward. And I offered to give them something which approximated the sort of work we were doing then. So David explained the idea that it would be stories in my and Bob's image, if you like. Bob and I often used to bring both our ideas together and put them both in the same story. Which was, I think, why some of our stories were quite rich, because there was a lot going on. I remember asking myself, 'Where are we going to take the Doctor?' And this was pre-Indiana Jones. But I was remembering H Rider Haggard adventure stories I saw as a boy and thought we might move the Doctor a bit into that area. We might even get him one of those hats! It was very prescient, really, because I had no idea Indiana Jones was coming along. So there was this notion of what you'd call, these days, the Doctor being Indiana Jones-like. As a child I was quite a precocious reader. I remember reading Arthur Conan Doyle's Professor Challenger stories – throwing people off cliffs onto bamboo spikes! I was reading that stuff at the age of nine or 10. So there was a sort of half-idea there: we would've done a story which went into that area."

Philip's collaborator for the *Philip Hinchcliffe Presents* box set has been Marc Platt, who wrote the TV *Who* serial *Ghost Light* (1989) and has since written many acclaimed Big Finish plays, including 2002's *Spare Parts* which inspired 2006's Tenth Doctor TV story *Rise of the Cybermen/The Age of Steel*. "I worked out the story in great detail," says Philip, "but Marc adapted it. So there were two of us involved."

The Ghosts of Gralstead certainly sees Philip living up to his reputation as *Who*'s king of Gothic horror, with characters' brains being devoured. Mary Whitehouse would have disapproved. "Yeah, it's a bit Bob Holmes-y, isn't it? I had to think, 'Well, it's not just me – I've got to keep Bob Holmes in the picture somewhere!'"

Is Philip content with his reputation for having brought Gothic horror to *Doctor Who*, or does he feel this doesn't tell the full story? "Well, I think Bob Holmes was the guy who brought Gothic horror to *Doctor Who*. But I suppose I oversaw it and was complicit in it to some extent. It's not a phrase we ever used – I don't know who coined it. I do think we did more than that, but it's a useful label, isn't it? People sort of know what you mean by it."

Philip was keen to set the box set's second story *The Devil's Armada* (which Louise describes as, "like Arthur Miller meets JK Rowling") in the Elizabethan period.

"One of the first things I ever did was write a children's serial set in the Elizabethan period," he reveals. "A sort of rollicking adventure. The BBC were very interested, but it didn't get made. It's always interested me, that period. So when I thought about doing some new *Doctor Whos*, I wanted to do something that… *wasn't The Masque of Mandragora*, exactly, but I do like those historical settings. There's a lot you can do with them."

As Tom, Louise and Philip talk about their association with Big Finish while eating desserts, there's a real buzz of enthusiasm and pride. This is, perhaps, most surprising in Tom, whose initial reluctance to re-engage with *Doctor Who* has not so much faded over the last six years as vanished altogether and been replaced with something akin to joy. We had all hoped Tom would enjoy Big Finish, but we surely never expected him to love it quite as much as he does.

> **"The sillier and more trivial a scene is, the more calm is required."**
>
> **TOM BAKER**

"Yeah, well, sometimes life can still be surprising," Tom says with a smile. "But it's true – I'm now so happy at Big Finish, doing these stories regularly and back with Lou. In between, I'm pulling off quite small jobs – voiceovers and things like that – but I feel I must actually preserve my energy and not take on too much. I was offered an enormous amount of money to go to Australia for five weeks. I mean, *enormous*. And I said to my wife, 'You can come as well'. She said, 'Don't do it, Tom. Too risky'. And she was right. These people don't give money away: they

MARC MY WORDS...

We quiz writer Marc Platt about his work on *Philip Hinchcliffe Presents*...

Hello Marc! How did the collaboration process with Philip work on the *Philip Hinchcliffe Presents* plays?

"Philip supplied the basic plotlines along with details of the main characters and the tone. But he also left plenty of room for me to develop the stories. It was rather like being given a map with a destination and some stop-off points, but being able to design the scenery and write the travel guide myself as I went along."

Philip was keen to recreate the atmosphere of his *Doctor Who*. Did that come naturally to you?

"What became clear very early on was how much Philip and Robert Holmes were a double act. 'Bob would have done something like this' was a constant reference to how Philip wanted his own stories to go. That's always been a major factor in my writing too. Robert Holmes had a sense of wickedness that I adore. The dark spirit of *The Talons of Weng-Chiang* looms large in *Ghosts of Gralstead*, even down to the change of narrative gear in Part Five. And to some degree, *The Devil's Armada* shadows *The Masque of Mandragora*."

You've written for the Fourth Doctor and Leela since 2012's *Night of the Stormcrow*. What has that meant to you?

"Tom and Louise are such an iconic partnership that writing for them was quite daunting at the start. But their characters are so alive and full of nuance that they actually start writing themselves and leading you on. In studio they are both eager to add their own thoughts and turns of phrase, never indulgently, but always at the service of the script. It's a wonderful process. Studio days become an absolute treat!"

What are your favourite things about both plays?

"I am amazed that Philip was willing to take many of my own ideas on board. In his *Gralstead* storyline, the villainous Mordrega was a male character. I thought that was too close to Magnus Greel from *Talons*, so I asked to change Mordrega into a villainess. 'Just wait till you hear Carolyn Seymour,' I keep saying to Philip. There are also sequences that could never have been mounted on 70s TV – the sea battle with the Armada and accompanying imps should be a hoot."

If you had to pick two of your previous Big Finish plays as your favourites, which and why?

"But I love them all, in one quirky way or another! *Loups-Garoux* was the first and I'm still in love with Eleanor Bron. And I adore *Relative Dimensions* because of Sheridan Smith. But I've yet to hear *Gralstead*, so..."

What's next for you with Big Finish and indeed elsewhere?

"Several more *Who* things, but also some branching out into a couple of very different comfortless zones, but I'll be ray-gunned at dawn if I mention them now."

work you hard. It turned out it was going to be in five cities, with two shows a day in some places. It also included 28 late-night television appearances, saying the same things over and over again. I've been to Australia before, twice, so I can't just be doing things for a load of money when I might die on the way! Even quite young people find a trip to Australia arduous."

Last year, Tom and Louise appeared alongside Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann and many other stars in Big Finish's *The Light at the End*, written by Nick Briggs to mark *Doctor Who*'s 50th anniversary.

"When I heard that everyone was coming together for this multi-Doctor thing," says Louise "I thought, 'How the hell is Nick going to fit all those Doctors and companions into one story?' I just thought it was a genius way of resolving it."

"Bless you," says Nick. "You phoned me up, right after you'd finished reading it!"

"I was really, really impressed with the whole thing," says Louise, who then singles out the 2012 Big Finish story *Wrath of the Iceni* as another favourite. "That was John Dorney's script, in which Leela meets Boudica and falls out with the Doctor. Lots of emotional stuff. It was really interesting to act all that stuff alongside the thrust of the story. And I loved reading *Companion Chronicles* in which I got to play Tom Baker... rather badly, I think! I just tried to go a bit posh!"

"What was the story we did," asks Tom, "where we all came out nearly in tears after Louise's scene?"

"It was one for next year, I think," says David, with an enigmatic smile.

"I loved *The Evil One*," says Nick to Louise, "where you talk about your father, talking about the smell of him. I know it's self-indulgent because I wrote it, but I can't listen to that without getting a little bit of a tear!"

"In real-life I had an incredibly close relationship with my Dad, who's now dead," says Louise softly. "I really love it when you can tap on real-life experience."

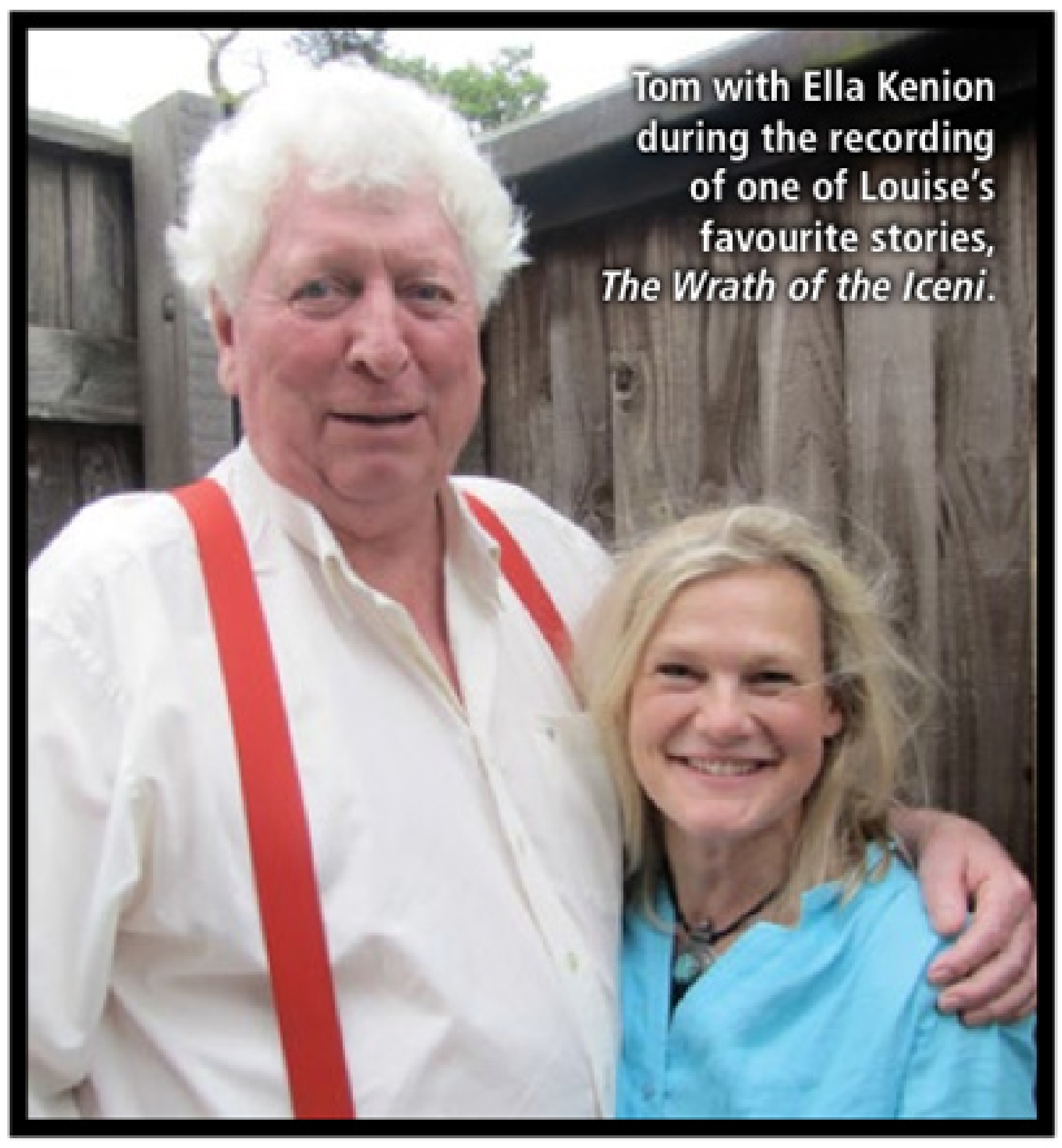
"And the enthusiasm of all the actors who come down," says Tom, "is absolutely electrifying. It's so energising when a bunch of London actors – some of them eminent – come into it with so much enthusiasm. Most of the time, they get right into the swing of it. Especially women, playing outrageous old queens like Boudica or someone like that! Or divine actors like David Warner."

"Or Stephanie Cole," says Louise of the well-known actress that she co-starred with in 80s TV drama *Tenko*, "who came down and did *The Abandoned*. I rang her up privately and asked if she'd be interested. She said, 'Yes, done!' straight away. I said, 'Don't you want to read it first?' She said, 'I play a mad old lady, I get to go inside the TARDIS, I work with Tom Baker – what more could I want?'"

Tom chuckles at this, then pitches in again: "And that great star Julia McKenzie came down. She was amazing."

"What struck me," says Philip, "when I came down and listened to a few scenes of *The Ghosts of Gralstead*, was how tiresomely technical filming is. There's none of that with audio. It's almost a purer form – it's just script and actors. Of course there's a director and a great soundscape, but that's what struck me."

Tom agrees. "Filming is technically so boring. It's still a clumsy form of recording. You do a take and you think it's gone well, then someone says, 'Well, there was a truck in the background.' The actors need stupendous energy to keep going again and again and again, without getting angry. Because when you're angry, it blurs things. And the sillier and more trivial the thing is, the more calm is required. I don't think anyone can do any good work when they're angry."


Tom with Ella Kenion during the recording of one of Louise's favourite stories, *The Wrath of the Iceni*.

"Also," says Philip, "these audio stories I've done approximate much more to the kind of television we were doing at the time. There was a lot more chat – it was actors in studios, chatting about the plot. You were trying to do an action-adventure story, without being able to film it like an action-adventure story! So, in a way, audio suits how we were making stories more than the new crash-bang-wallop film version that the series is now. I could write a more modern version of *Doctor Who*, much more whizz-bang, in a more modern idiom, but I deliberately don't do that."

"But has it changed so much?" enquires Tom.

"Oh God, yeah," says Philip. "Because now they're making mini-movies."

"What's a mini-movie?" Tom wonders, switching to Mischief Mode. "A trailer?"

"There's very little space in a story," continues Philip, "for the relationship between the Doctor and his companion. It's all done at very high speed. The relationship stuff is very good in the modern series, but it's a different narrative tempo."

"At BAFTA," says Tom, "I saw the last Christmas one, and it looked like it really was trying to be a movie."

"I didn't think that was one of the best scripts that Steven Moffat has ever written," says Philip.

"It's unfortunate that the Christmas story was so hot on the heels of *The Day of the Doctor*," says Louise. "Inevitably, one's going to have a favourite out of those two. The disappointment there, and maybe this will be rectified with the new episodes, was that it was all about Matt leaving and not about Peter arriving. That left us a bit unsatisfied. Having got Matt to be so very old – and beautifully, all credit to the make-up people – it was strange not to let that continue. Suddenly, he had to be back young again – there were so many false endings. Maybe it was too sentimental, I don't know, but it was still absolutely extraordinary."

And we're back to three *Doctor Who* legends discussing the current show. Inevitably, we suggest, modern-day *Who*'s approach to relationships must filter through into the Big Finish plays somewhat?

"I think the most successful scripts," says Louise, "are those that do echo the style we had at the time, but also reflect, as indeed audio-work must do, the Doctor and Leela's relationship. Those are the stories that grab me, personally. It's much more interesting to see how the relationships work, within the drama, rather than squeezing us into the thrust of the storyline. There should be a cohesive domestic journey, going on alongside the adventure, which I think works very well."

BBC
DOCTOR WHO
PHILIP HINCHCLIFFE PRESENTS
THE GHOSTS OF GRALSTEAD • THE DEVIL'S ARMADA
STARRING TOM BAKER & LOUISE JAMESON

"In some plays," considers Tom, "Leela's more articulate and in others she's less so. Which makes perfect sense, you see, because of the time slips. At any moment someone could write a script which goes back to the very start of Leela. Then someone else could write a script in which she's an astrophysicist! And still wearing that costume with a dagger."

"There's a thought!" laughs Louise.

"I had a letter in the last two days from a girl," declares Tom. "My wife read it out to me. It said, 'Mr Baker, I met you in 1964 and I've never forgotten that you were very charming and amused us all. And now I'm an astrophysicist, at meetings all the time, arguing about funding. But I call you up on my computer and look at old *Doctor Who* and am comforted.' It was a beautifully typed letter. In the midst of all this reality she's caught up in, she retreats into this sweet programme."

As our spoons clang into empty bowls, Tom somehow manages to segue into a fantasy *Doctor Who* scene of his own devising, starring him and Louise. "I'm unconscious, because someone's zapped me and you're shaking me. I open my eyes and say '*Sacre bleu!*' or whatever. You get closer and closer, and then you kiss me. A long kiss. Then I pretend to die, so you'll kiss me again."

"I might use that now!" chuckles Philip. "I don't know how far you two have gone in terms of developing your relationship..."

"Not nearly far *enough*!" bellows Tom, to much hilarity.

Our carriages await. Just enough time, then, to ask these three legends what keeps them coming back to *Doctor Who*, 40 years after they first worked on the show.

"Well, just the fun of it," says Tom. "Who'd want to give that up? I feel entirely myself when I'm saying *Doctor Who* lines. I'm very secure. I feel very real when I'm fictional! He's a good character – not precious, not awful and not violent. So at my age it's nice to be able to retrieve someone like that – someone who can still scamper around. We should do a couple of things, you know, where I do an amazing feat. Like a high jump, or scrambling up the face of the Eiger."

"For me," admits Philip, "it's been accidental. Until I met with Nick and David, I'd spent a long time in my career trying to get away from the programme. I didn't go to conventions and I got busy doing other things. But as I've entered retirement, I've accepted where the programme sits in the history of television. It's a fun, creative thing to be a part of and there's no pressure. If these plays are successful and I keep having ideas, I'll keep throwing them out."

"I don't think I could have answered this question properly before the 50th anniversary weekend," says Louise. "I always knew *Doctor Who* was this big ship which had all these people sailing in it. But it wasn't until that weekend that I realised quite what an iconic programme it was and is. Because it champions the underdog, it really makes the bullied feel protected and it has almost singlehandedly made geekdom feel fashionable. Why wouldn't I want to be part of that?" **DWM**

***Doctor Who: Philip Hinchcliffe Presents* is released in September, priced £55.00. And turn the page for a very special piece written by Louise Jameson...**

TIMEY-WIMEY!

Louise Jameson is organising her own *Doctor Who* convention; Timey-Wimey will take place in Brighton in November. And in true wibbly-wobbly fashion...

© LISA BOWERMAN

Dear Louise in 1976

I am writing to you from 2014. You are about to embark on a life-changing job. But you don't know that yet. You know it's a job, of course, and that it's a fabulous one. What you *don't* know is just how much it will affect the rest of your life, and still does, even as far away as August 2014.

There is a saying in our profession, 'the happiest time for an actor is between the offer of a job and the first day of rehearsal'. So I have chosen to write to you at the time when you are extremely happy, sitting in your living room in West Hampstead, immediately after you have received the phone call telling you that you have been offered the coveted role of Leela, Warrior of the Sevateem. You sit there for about 20 minutes, not quite believing it. Thrilled, nervous, delighted and apprehensive. You have two thoughts running through your mind. One is "I can afford to put up the book shelves in those alcoves now," and the other, "I'm going to meet the Daleks!" Neither of these things will happen.

You are, in a few months' time, going to encounter 'fame' for the first time, with all its curses and all its blessings. This time next year you will have had the first negative articles about you in the national press, but you will also be offered invitations to first nights in the West End, and club memberships for free. People will appear from your past asking you to open this fete or attend that prize-giving. Many will claim to be your best friend. You will be paid to open supermarkets or go to the Grand National. Others will get jealous, but more will be delighted on your behalf. Hitherto shut doors will be opened and, on balance, it will be nice to be famous. But fame isn't something to be seduced by, so stay level-headed, keep your feet planted… In the main you will manage this, and never spend more than two years away from the stage, your first love, executing the ancient art of storytelling with all its immediate magic and wisdom.

This is your 63-year-old self writing. Between then and now you will have five homes (not including location accommodation or digs), one husband (number of lovers is a secret), three dogs, one cat, three agents and, most importantly, two sons… followed by two grandsons. You will visit 19 countries, dine with royalty, and film in the slums of Spain, wear Cartier jewellery in Singapore and help feed orphans in Romania.

You have already been a regular in *Tom Brown's School Days*, *Emmerdale Farm* and *Boy Dominic*, and you will be blessed with being a regular in ten more series to date, with guest appearances in numerous others. Alongside *Tenko*, this *Doctor Who* 'job' will be the one that affects the rest of your life the most.

I am fascinated by the 'domino effect' of events. How one simple decision can lead to a set of circumstances that changes everything for ever. Something as simple as letting someone go ahead of you at a T junction, ensuring that they arrive at their job interview on time, or not letting them out in front of you, meaning they are late and lose the job. Or the act of choosing to do a particular role. My life would be so very different now if you had made a different decision in the 70s. The knock-on effect of accepting the role of Leela will take you to Los Angeles, New York, Melbourne, Sydney, Adelaide. It will gain you a very intimate circle of supportive and fabulous friends, it will create a new career as a writer/director/performer of audio (via Big Finish) and you will feel validated in the sixth decade of your life. A direct result of Leela being part of your DNA.

I write on a Sunday evening having just returned from a *Doctor Who* convention in Weston Super Mare. Before the end of 2014, I will have appeared at conventions in Swansea, Middlesborough, Sheffield, Bristol, London, Newcastle, Bury St Edmund's, Cardiff and, MOST IMPORTANTLY, Brighton.

I say 'most importantly' because at Emporium in Brighton on 23 November, alongside my dear friend Matt Evenden, I shall be organising a 51st birthday celebration for the programme that is shaping Act III of my life.

Over the next four decades, you will be asked over and over and over again these two questions. What is the secret of *Doctor Who*'s success? What is Tom Baker like to work with?

Question 1 – The success of *Doctor Who*. It's quite an enigma. It is a programme that attracts the most challenged and the most brilliant of minds. Somehow it allows outsiders to be accepted. To feel they belong. It encompasses the extraordinary, the volatile, the extreme. Right will always prevail. If possible, pacifism also prevails. It explores the area of the brain that pushes the boundaries and channels it into something so creative, so positive, so… yes, so *loving*. Its fandom is loyal, passionate, determined and it is for that reason, and that reason alone, that the programme has had its resurrection.

Question 2 – The dangerous subject of Mr Tom Baker. You will respond with several answers to this question over the years. In 1978 it will be a *very* different answer to the one I give now, in 2014. You will, initially, avoid answering and say things like, "I left the show because theatre is my first love, and I have been offered Portia in *The Merchant of Venice* at The Bristol Old Vic…" which is true, but only partly. Then you will become truthful, and turn down an offer to appear on Tom's *This is Your Life* because you will feel it hypocritical to move forward with a smile and a false hug and a raked up anecdote. But now… now I'm aged 63. I am able to say, quite unequivocally, that I love Tom Baker. He has mellowed, and apologised, and is nothing but witty, supportive and kind at every turn. This, above all about the programme, will utterly amaze you, that you can hold this bear of a man in such esteem and feel such affection. And out of affection and loyalty to you/me, he has agreed to appear on 23 November to help us celebrate this most eccentric and wonderful of anniversaries.

Advice? If I could live this life again? There's very little I would change. If anything I would say, "Work a little less and learn to enjoy the moment more. Today is your best asset, and you might miss your toddler's first step if you immerse yourself too deeply. Keep the ancient art of story telling at their bedside for a while, it is as magical there as it is in front of a thousand people." So now I take my own advice and do that for the grandsons. Oh… but there's also that script that needs learning, and that Big Finish text that needs preparing, and this article to finish, and those dear friends to wine and dine with… so, must dash.

My love to you, dear youthful Louise. Keep breathing, the dark moments pass, the good moments are *really* good…

Your older, wiser self
Louise x

BE MY GUEST!

Four other companions are joining Louise at Timey-Wimey...

JOHN LEESON

I am delighted that **DWM** can throw its spotlight on the two very enterprising Timey-Wimey events in Brighton (31 August and 23 November) which are both mould-breaking innovations having been created uniquely from within the *Doctor Who* family itself. They also feature what was – for me, at least – a very vibrant era of the series. There's an unusual intimacy, I guess, in a 'dynamic organized from within' as envisioned by Louise Jameson with Matt Evenden. Because of this I know fans will find the occasions very special, and I myself am delighted to have been allowed to trundle my way into the November event at Brighton's Thistle Hotel. See you there?

(The shoulder-cruiser pictured here is Titus, incidentally. My biggest furry fan – if only at meal times!)

SARAH SUTTON

I am really looking forward to going to the Timey-Wimey event in Brighton this November. It's always lovely to catch up with friends, to see familiar faces, to have a good natter, and to share memories and make new friends. I know that we will all have a wonderful day whilst supporting DAVSS. See you there!

WENDY PADBURY

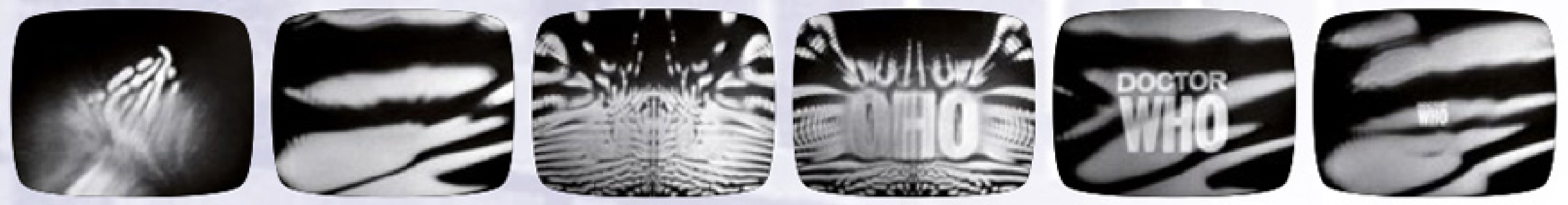
I don't normally wish time to fly by – especially at my age – but I cannot wait for 23 November, when I will be a guest at the Timey-Wimey event in Brighton… an inspired name, by the way! What could be better than to spend time with friends and fans on the anniversary of *Doctor Who*. I have a feeling it is going to be a great day, and hope that you will all come along and share the fun with us.

SOPHIE ALDRED

I can't tell you how excited I am to be asked to Timey-Wimey by these two amazing people. Basically if Lou and Matt ask me to do anything (jump in the sea, sell tickets on the pier, wear a Kiss Me Quick hat *etc*), I'll do it, because I simply love them both. I did my first ever *Doctor Who* appearance in Brighton – I was shown around a huge convention by some comic book writer I'd never heard of called Neil Gaiman…

For information on how to book tickets, visit *www.timeywimeyevents.com*

SOPHIE ALDRED AND WENDY PADBURY PHOTOS © IAN FRASER



THE FACT OF FICTION

The Reign of Terror

Historical double-dealings for the original TARDIS crew, as they land in the middle of the French Revolution – *Liberté, Egalité, Fraternité*...

FEATURE BY **ALAN BARNES**

Pernickitiness is *The Fact of Fiction*'s *raison d'être*, so it didn't escape our attention when, midway through the 50th anniversary drama-doc *An Adventure in Space and Time* (2013), with David Bradley got up to play William Hartnell playing Dr Who playing a French Provincial Deputy in *The Reign of Terror* – a sort of Russian doll, with each successive layer grumpier than the last – that the historical detail wasn't quite right. With 'William Russell' in a sharp period suit, the "No-one's irreplaceable, eh?" scene was clearly supposed to be taking place during recording of one of the last three episodes – but what was that half-size guillotine doing in the background?

Because, as we'll see, there was no such guillotine built for *The Reign of Terror* – and therein lies *The Reign of Terror*'s problem. 'Of course one could not have scenes of the carts going through the square, and heads being chopped off to a crowd of over 3,000, because that would have taken all the budget,' writer Dennis Spooner later recalled. *The Reign of Terror* isn't in the least bit squeamish: its first episode is as grim as any of the 'Tribe of Gum' bits in *100,000 BC*; the Jailer makes Barbara a grossly indecent proposal in the second; and we see enough of Robespierre's claret in the last to believe that yes, his jaw might indeed have been shot off. But that dully practical choice to do without a scene beside the scaffold at the Place de la Révolution, to do without the mob hurrahs as each aristo's head finds the bottom of the basket, renders it as toothless as the invisible, sound-only rats in the Conciergerie's Dungeon. It's like watching a seven-parter with the most exciting episode missing; even if its currently-absent fourth and fifth instalments were to one day be recovered, *The Reign of Terror* will never quite seem complete.

A Land of Fear
FIRST BROADCAST: 8 AUGUST 1964

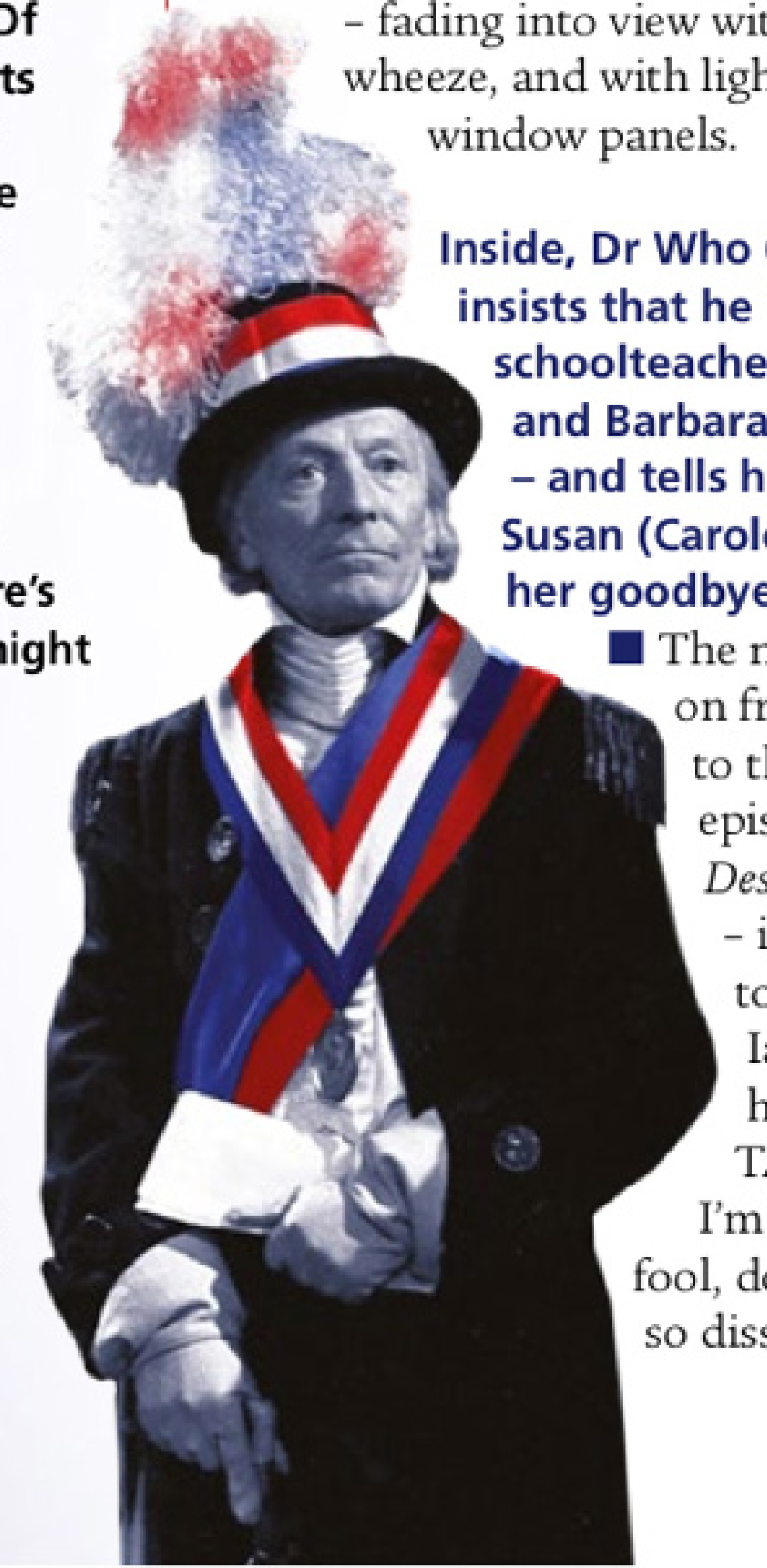
Two men pass through a Forest clearing...

■ 'Grams' – *ie*, sound effects – of 'muskets firing in the distance' should have been played into studio here, to suggest the approach of Rouvray and d'Argenson's pursuers.

■ The Forest was created entirely in studio, of course – and a vertical division running centre-right of screen gives away the use of a painted backdrop.

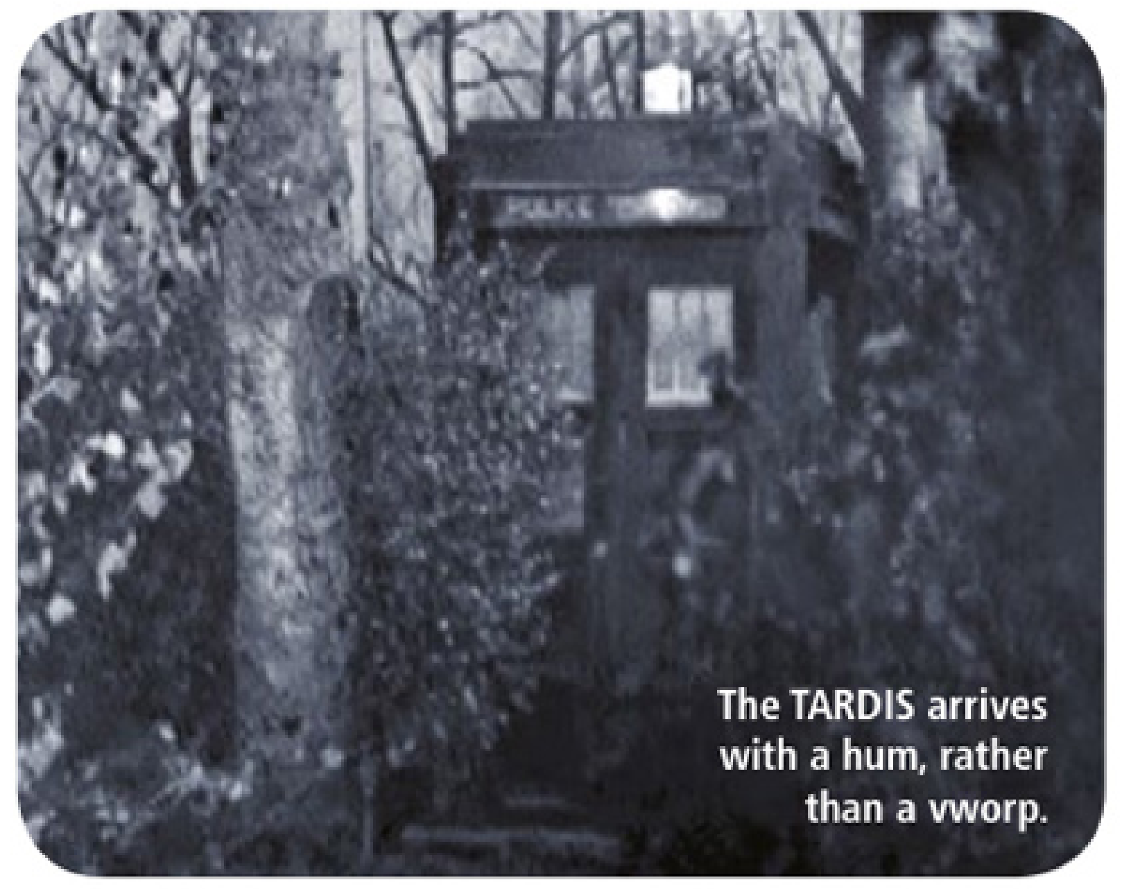
Moments later, the TARDIS materialises.

■ At this stage in the series' development, the manner of the Ship's materialisation tended to vary from serial to serial. Here, uniquely, the Control Room hum can be heard prior to its manifestation – fading into view without its traditional wheeze, and with light flashing behind its window panels.



Inside, Dr Who (William Hartnell) insists that he has brought schoolteachers Ian (William Russell) and Barbara (Jacqueline Hill) home – and tells his grand-daughter Susan (Carole Ann Ford) to say her goodbyes.

■ The narrative continues on from the conclusion to the previous week's episode, *The Sensorites: A Desperate Venture* (1964) – in which the Doctor took sudden umbrage to Ian's implication that he couldn't pilot the TARDIS: "So, you think I'm an incompetent old fool, do you? ... Since you are so dissatisfied, my boy, you can get off the Ship. At the very next place we stop, I shall take you off myself, and that is quite final!"



The TARDIS arrives with a hum, rather than a vworp.

■ "Must you go?" pleads Susan – and the camera moves into a three-shot of Ian, Barbara and Susan, director Henric Hirsch denying us sight of the Doctor when writer Dennis Spooner's stage directions required us to 'see that Doctor Who [sic] is also hoping they will change their minds, but is determined not to show it.' Spooner had the Doctor listening in throughout – and indicated that, when Barbara tells Susan how 'it's hard to say goodbye, but one day you'll understand, you'll realise, why we must': 'Doctor Who reacts sadly in the foreground, and moves out of frame'.

Fields through the trees remind Barbara of Somerset.

■ Here, Spooner's script gave the Doctor yet more non-verbal direction. After the TARDIS doors opened: 'searching for words, and obviously upset Doctor Who, trying to show how he feels reaches out to touch Barbara's arm. However he changes the movement into a nonchalant wave of his hand'. This, we presume, was too touchy-feely for tough William Hartnell!

■ Likewise: on screen, the Doctor tells the schoolteachers, mildly, "Well, if you're going, be off with you..." – whereas Spooner had him exclaim, "If you're going you might as well go!"

Ian persuades the Doctor to follow them out, so they might part "under more friendly circumstances."

■ "I remember an occasion when you took us home once before," Ian tells the Doctor. "Yes, and we met ►

"The Doctor's put us down right in the middle of the French Revolution!"

ESSENTIAL INFO

■ By the end of February 1964, story editor David Whitaker had pencilled in his own six-parter about the Spanish Armada – *ie* the failed Spanish invasion of England in 1588 – as *Doctor Who*'s eighth adventure. Less than two weeks later, however, he was discussing alternatives with Dennis Spooner, occasional collaborator of Dalek creator Terry Nation. A French Revolution theme was soon settled on – and on Thursday 2 April, on the basis of a 23-page story breakdown, Spooner was commissioned to deliver six scripts in three batches: on Friday 8 May, Friday 22 May and finally Monday 8 June. (Although punted forward as a possible future production, Whitaker's Armada adventure never appeared.)

Dennis Spooner.

■ Notably, second episode *Guests of Madame Guillotine* featured *Doctor Who*'s first ever on-location footage: one Brian Proudfoot doubled for William Hartnell's Doctor in a few short shots purporting to show our hero trudging towards Paris, filmed on Monday 15 June.

■ To give Ian actor William Russell a fortnight's holiday, a handful of scenes for episodes two and three were pre-filmed at Ealing before studio recordings began with *A Land of Fear*, taped in Lime Grove's Studio D on Friday 10 July. Two Fridays later, recording of third episode *A Change of Identity* was disrupted when Hungarian-born director Henric Hirsch, apparently overwhelmed by the demands of an episode containing an ambitious, action-heavy 'escape' sequence, collapsed outside the gallery – and the episode's 'Programme as Broadcast' sheet shows that *Keys of Marinus* director John Gorrie stepped in, 'calling the shots' planned by Hirsch.

■ Hirsch returned for the remaining three instalments – the last two being relocated to Television Centre Studio 4. Although production continued directly into *Planet of Giants* the following week, transmission of *Prisoners of Conciergerie* marked the beginning of the series' first extended break from screens – six whole weeks off!

Henric Hirsch.

■ Between 1967 and 1969, the original two-inch videotapes for all six episodes were wiped by the BBC Engineering Department – but between 1965 and 1971, 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia, Gibraltar, Nigeria, Malta, Hong Kong, Aden, Singapore, Trinidad & Tobago, Zambia, Uganda, Jamaica, Barbados, Rhodesia, Kenya, Mauritius, Thailand, Sierra Leone, New Zealand and finally Ethiopia. Enterprises' last surviving prints were junked long before late 1978. Via a private collector, *Prisoners of Conciergerie* was returned to the BBC in 1982; then, in 1984, fan Paul Vanezis located the first three instalments in the library of the Cyprus Broadcasting Corporation – very surprisingly, since the CBC never in fact screened *The Reign of Terror*!

■ Using off-air soundtracks, the still-missing fourth and fifth episodes were recreated as animations for *The Reign of Terror*'s 2013 DVD release – but the search goes on...

Marco Polo," chips in Barbara – referencing a line in *Marco Polo: The Roof of the World* (1964), in which the Doctor described how he'd successfully "directed the Ship towards Earth."

■ The Doctor's prepared to admit that the TARDIS "did develop a fault, a minor fault on one occasion, perhaps twice" – meaning not only the stuck spring under the Fast Return Switch that led the travellers to the brink of disaster in *Inside the Spaceship* (1964), but also the burned-out circuit diagnosed in *Marco Polo* that caused the failure of the Ship's lights, heating and water. This was far from a 'minor' failure: at the time, the Doctor himself claimed that "Everything's gone to pot!"

■ The Doctor wasn't the only member of the TARDIS crew suffering from emotional incontinence in Spooner's stage directions. As he called his grand-daughter to fetch his stick: 'Susan comes back into frame wiping away a tear with the palm of her hand'.

Outside, there's a movement in the bushes; Ian uncovers a Small Boy (Peter Walker). They're in France, he tells them – about 12 kilometres from Paris.

■ This is 1794, we'll soon discover – so measurement in kilometres is an anachronism. True, the implementation of the metric system indeed dates from the time of the Revolution, but the metre itself wasn't legally defined until the *Décret relatif aux poids et aux mesures* of April 1795, and not officially adopted before December 1799; even then, the now obsolete 10,000-metre *myriamètre* would be favoured over the *kilomètre* for many years to come.

Clearly terrified, he seizes his opportunity to run off… to the Courtyard of a nearby Farmhouse. The Doctor catches sight of the same building, and heads off to explore. His friends follow him into the Courtyard, where they find the door of the seemingly deserted Farmhouse unlocked.

■ The Doctor asks Ian to take a look through a grubby window… and the corresponding camera direction read: 'Push in to window over Ian's shoulder'. Alas, the camera operator overdid it – and bumped into a scenery barrel/water butt, causing a very noticeable clunk and judder!

■ A heavy microphone shadow hovers top screen left as the Doctor and Ian enter the Farmhouse interior.

While the Doctor searches upstairs, Susan opens a chest – and discovers a range of eighteenth-century clothing, all in different sizes. Ian finds a bundle of official documents, left blank; this place is part of some escape chain, he speculates. Robespierre's signature on one of the documents gives away the fact that they're in the middle of the so-called 'Reign of Terror'.

■ "Ian, this is signed by Robespierre!" exclaims Barbara. "Must be a –" begins Ian, before breaking off. In the camera script, however, he thought it: "Forged more likely…"

In the Corridor Upstairs, the Doctor is felled by the butt of a pistol. Downstairs, Ian, Barbara and Susan have put on clothing from the chest, so they won't look so conspicuous when they return to the Ship. Suddenly, they're confronted by Rouvray (Laidlaw Dalling) and d'Argenson (Neville Smith) – the men who passed through the Forest earlier. Both are armed: "You're either with us or against us," Rouvray tells them. Outside, Soldiers are entering the Courtyard. "They've found us!" exclaims d'Argenson. "It will be the guillotine for all of us!"

■ … at which point, according to the camera script, 'Rouvray strikes him across the face' – but in the event, Rouvray merely grips the 'hysterical' d'Argenson's arm tightly.

■ Composer Stanley Myers' score for *The Reign of Terror* quotes extensively from *La Marseillaise* – a marching song composed in 1792, but adopted as the national anthem of the *République française* just three years later.

■ This was the composer's only work on *Doctor Who*: Myers (1930-93) is better remembered for the guitar piece *Cavatina* (1970) – which often played over pictures displayed in the 'Gallery' section of the children's art series *Take Hart* (1977-83). Oh, and it was the theme to some movie called *The Deer Hunter* (1978), too…

In the Courtyard, a Lieutenant (Ken Lawrence) tells a Sergeant (Robert Hunter) that the Farmhouse is on the fugitives' route; they could be hiding inside. The Sergeant sends a Soldier (James Hall) round the back, to block off any escape.

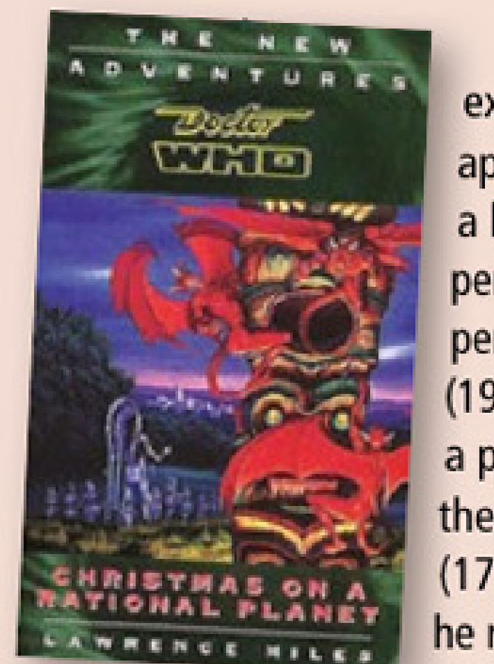
■ "Keep your *eyes* open…" chortles the Sergeant, dispatching the one-eyed Soldier; the line was scripted, but the Soldier's eyepatch wasn't.

BASTILLE DAYS

"We might not get back to the Ship if Grandfather hears we're in the Reign of Terror," Susan tells Ian and Barbara in *A Land of Fear*. "It's his favourite period in the history of Earth…"

Does this mean that the Doctor and Susan visited this time zone before meeting Ian and Barbara in 1963? In *An Unearthly Child* (1963), Barbara lends Susan a schoolbook titled *The French Revolution* – but when Susan opens it, she knows enough to bemoan its accuracy: "But that's not right…" In Ian Marter's *Reign of Terror* novelisation, the "favourite period" line leads Barbara to ask, not unreasonably, if that's why Susan wanted to borrow the book. Later, at the end of his long hike from the Farmhouse, the Doctor is granted a vision of Paris spread out before him – but is disappointed to see that something is missing: 'That was it! *The Bastille*. The great fortress prison. It was no longer there! […] "Pity…" he muttered. "I always enjoy the storming of the *Bastille*…"

Lawrence Miles' *New Adventures* novel *Christmas on a Rational Planet* (Virgin Publishing, 1996) suggests that the Doctor and Susan visited Paris in 1791: after being interviewed by 'several of Robespierre's agents', they 'escaped from a Parisian military post using explosives from an artillery shell…'



None of this, however, explains the Doctor's apparent fondness for such a bloody, awful epoch – but perhaps the attraction is more personal? In *Pyramids of Mars* (1975), the Fourth Doctor uses a picklock that belonged to the lovely Marie Antoinette (1755-93): "Charming lady," he reminisces to companion Sarah. "Lost her head, poor thing…" Further evidence that the Doctor knew France's last Queen comes in *The Robots of Death* (1977), when he tells Commander Uvanov, "you remind me very strongly of a lady called Marie Antoinette" – albeit in the context of denying a revolution. Quite possibly, then, the answer to the question, 'What was the Doctor doing in the Reign of Terror first time round?' is this: having his cake and eating it…

A local urchin tells the time-travellers that they're in Paris.

Learning that d'Argenson 'dealt with' the Doctor, Ian goes upstairs. Panicking, d'Argenson makes a run into the Courtyard… only to meet the militia. Rouvray follows, and is shot by the Sergeant; the other Soldiers pursue d'Argenson… and soon, another shot rings out.

■ Noveliser Ian Marter elaborates ghoulishly on d'Argenson's d'mise: '"Stick the pig!" yelled the sergeant… bristling bayonets rose and fell over the screaming victim…' Once the deed is done, and the execution squad have 'wiped d'Argenson's blood from their gleaming blades', the Lieutenant grimaces with distaste: '"The People must have their revenge…" he sighed, shaking his head.'

Susan's cry brings Ian back downstairs – where he's captured, the Soldiers having entered the house.

As the Doctor stirs in the locked Box Room upstairs, Ian, Barbara and Susan are lined up to be executed in the Courtyard – but the Lieutenant insists they are taken to Paris, since 'Lemaitre' may not credit them for taking extra prisoners otherwise.

■ One can easily imagine the ears of a modern-day viewer otherwise unacquainted with *The Reign of Terror* pricking up at the first mention of the sinister 'Lemaitre': in French, '*le maître*' means, of course, 'the master'!

As Ian, Barbara and Susan are led away, the Sergeant hurls a blazing torch into the hayloft. The prisoners look back as the house begins to burn – with the Doctor trapped in its Box Room.

■ The 'pfft, pfft' of a smoke gun can be heard as the Doctor tries to escape the Box Room.

■ A rehearsal photo shows Ian, Susan and then Barbara tied together as prisoners of the militiamen, heavy rope looped around their necks. On screen, however, they're free of the rope – suggesting, perhaps, that someone had the common sense not to put nooses before *Doctor Who*'s impressionable young viewers; or (arguably more likely) that there wasn't time to arrange the rope without an additional recording break!

■ The roof caves in on a model Farmhouse – set alight in shots filmed at Ealing on Thursday 18 June 1964.

> 'Director Hirsch, apparently overwhelmed by the demands of the episode, collapsed outside the gallery…'

Guests of Madame Guillotine

FIRST BROADCAST: 15 AUGUST 1964

Paris:

■ Originally *Guests of the Guillotine*, this episode's title caption was superimposed over 35mm footage of France's so-called 'National Razor' extracted from the BBC's Rudolph Cartier-produced adaptation of Dickens' *A Tale of Two Cities* (1958).

At the Conciergerie Prison…

■ The two Knitting Ladies (Eleanor Dalling, Leila Forde) in the Prison Archway are *tricoteuses* – working women noted for knitting between executions at the Place de la Révolution. In his Target Books retelling, Ian Marter elaborates by depicting Ian, Barbara and Susan's arrival at the gates of the Conciergerie, where 'several toothless old women cackled heartily and waved their knitting needles with taunting spite as the victims were marched past into the courtyard. "The famous *tricoteuses*…" Barbara muttered with a shiver. "Later on today they'll be sitting around the guillotine dipping their wool in the blood."'

■ Situated on the Île de la Cité, in the middle of the Seine, the Conciergerie was once part of the medieval Palais de la Cité. A prison from 1391, it indeed became notorious as the final port of call for many of Madame G's victims – among them Marie Antoinette, Charlotte Corday and Georges Danton. Parts of the former prison are open to visitors: *http://conciergerie.monuments-nationaux.fr/*

… a Judge (Howard Charlton) proclaims that he's satisfied as to Barbara and Susan's guilt: "You will be guillotined as soon as it can be arranged…"

■ Spooner's script names this simply a 'Prison Room'; in fact, the notorious Revolutionary Tribunal of public prosecutor Antoine-Quentin Fouquier de Tinville (1746-95) sat in two of the grander halls in the Palais de Justice, adjacent to the Conciergerie – named, throughout the Terror, *les chambres de la Liberté, et de l'Égalité*.

■ Having landed (as we'll learn) late in July 1794, the travellers are unlucky to be subject to the sweeping 'Law of 22 Prairial', in effect between 10 June and 1 August 1794. Designed, in part, to clear overcrowded prisons by creating a 'fast track' to the guillotine, the Law made death the only sentence available to the Tribunal.

■ William Russell was the last of the regulars to take a two-week holiday in *Doctor Who*'s first production year, and so all of Ian's scenes in the second and third episodes were inserts shot on Stage 3A at Ealing Film Studios on Tuesday 16 and Wednesday 17 June 1964… which is why here, Ian is seen standing apart from Barbara and Susan, in a single shot against drapes!

Under the shadow of the noose…

They're taken to the cells, where the Jailer (Jack Cunningham) suggests that Barbara might help alleviate his loneliness. She slaps him. Furious, he has Barbara and Susan thrown into a Dungeon.

■ In Marter's version, a ring worn by Barbara 'tore a livid gash in the gaoler's [sic] cheek'.

■ Barbara refers back to the events of *100,000 BC* (1963) when the 'terrible' Dungeon odour reminds her of what the Doctor described as the "stench" in the so-called 'Cave of Skulls' – "when we were prisoners before, in the prehistoric age."

In the Courtyard, the Doctor recovers – having been saved by the Small Boy, Jean-Pierre. The Doctor sets off in the direction of Paris…

■ … over fields at Isle of Wight Farm, off Misbourne Road, Gerrards Cross, Buckinghamshire in scenes filmed on Monday 15 June 1964, with walk-on Brian Proudfoot – also a Citizen and a Soldier in later episodes, and soon to be cup bearer Tigilinus in *The Romans* (1965) – doubling for the Doctor.

Barbara wonders if damp in the Dungeon indicates a sewer running beneath its flagstones – and sets about levering up a section of floor. Meanwhile, Ian talks to his cellmate, Webster (Jeffry Wickham) – an Englishman suffering from a bullet wound.

■ Marter dramatises Webster's arrival at the prison, slumped 'like a sack' between two soldiers: 'The gaoler consulted his stained and crumpled schedules

The Doctor shows Ian and Barbara the door.

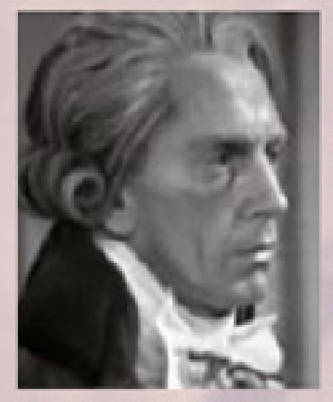
Rouvray and d'Argenson arrive.

Taken prisoner…

… while the Doctor's in danger.

WHERE ELSE HAVE I SEEN...?

KEITH ANDERSON



Robespierre **TV appearances include** *The Avengers: The Deadly Air* (1961) as Heneger; *The Big Pull* (1962) as Van Heusen; *Out of This World: Imposter* (1962) as Paul Kirby; *R3: In Your Own Back Yard* (1965) as Captain Fowler; *Adam Adamant Lives!: To Set a Deadly Fashion* (1966) as Charles; *Thriller: Murder Motel* (1975) as Auditor.

EDWARD BRAYSHAW

(1933-90) Leon Colbert **Other *Doctor Who* appearances:** *The War Games* (1969) as War Chief.
TV appearances include *Mystery and Imagination: The Lost Stradivarius* (1966) as Adrian Temple; *The Three Musketeers/The Further Adventures of the Musketeers* (1966-67) as Rochefort; *Adam Adamant Lives!: Face in a Mirror* (1967) as Gladwin; *The Avengers: Homicide and Old Lace* (1969) as Fuller; *The Champions: A Case of Lemmings* (1969) as Del Marco; *Counterstrike: Out of Mind* (1969) as Chief of Control; *Department S: A Cellar Full of Silence* (1969) as Victor Kent; *Randall and Hopkirk (Deceased): The Trouble with Women* (1970) as Paul Lang; *Moonbase 3: Achilles Heel* (1973) as Adam Blaney; *The Changes: Hostages!* (1975) as Chief Robber; *Rentaghost* (1976-84) as Harold Meaker.

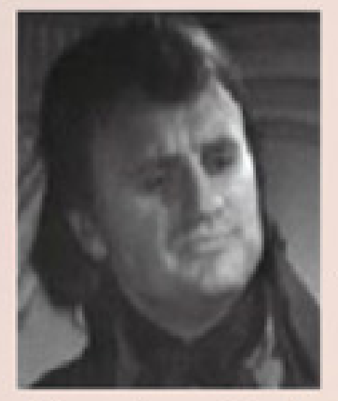
JAMES CAIRNCROSS

(1915-2009) Lemaitre **Other *Doctor Who* appearances** *The Krotons* (1969) as Beta.
TV appearances include *Suspense: Doctor Corbally and Certain Death* (1962) as Kite; *Adam Adamant Lives!: Death by Appointment Only* (1966) as Charles Fellows; *Play for Today: Edna, the Inebriate Woman* (1971) as Rogo at Charitable Institution.
Film appearances include *The Loneliness of the Long Distance Runner* (1962) as Mr Jones [uncredited]; *Tom Jones* (1963) as Parson Supple.

JACK CUNNINGHAM

(1912-67) Jailer **TV appearances include** *Danger Man: Under the Lake* (1961) as Driver.
Film appearances include *Dial M for Murder* (1954) as Bobby [uncredited]; *The Snake Woman* (1961) as Constable Alfie; *Billy Liar* (1963) as Ticket Examiner [uncredited].

DONALD MORLEY



(d 1999) Jules Renan **TV appearances include** *The Avengers: The Springers* (1961) as Neame; *The Champions: Project Zero* (1969) as Sloane; *Out of the Unknown: Immortality Inc* (1969) as Reject; *Randall and Hopkirk (Deceased): Never Trust a Ghost* (1969) as Inspector Clayton; *Doomwatch: Survival Code/You Killed Toby Wren* (1970) as Air Commodore Parks; *Menace: Who's Been Sleeping in My Bed?* (1970) as Mr Gates; *Freewheelers* (1972) as Morris; *Dad's Army: The Captain's Car* (1974) as Glossip; *Thriller: Cry Terror* (1976) as Dexter.

◄ on the table. "The *Hôtel Conciergerie* is full up. No vacancies..." he chuckled.' Deciding Webster will have to share a cell, the gaoler has the grievously wounded man 'hurled brutally' in with Ian – 'screaming out in agony' as he collapses onto the floor. '"Stop making so much damned noise!" [the gaoler] hissed. "You'll give the hotel a bad name."'

■ Rather than deciding right away to place his trust in fellow Englishman Ian, the camera script had Webster hesitate: "Are you really an Englishman, Ian?" he asked. "Yes, I told you. Why?" replied Ian. "What brings you to France?" urged the other. "Webster, it's a long story," said Ian, "but if I said I was a traveller, it would cover it." More to himself, Webster mused: "I've every reason to doubt what you say... but, what if it is a [sic] trap? The cards have been dealt." Ian doesn't understand, but Webster has made up his mind: "Just listen... don't talk." From here, the scene continued much as transmitted: "We – England – realise that one day soon, France will stop this madness..."

The ailing Webster begs his fellow countryman to complete his mission – to find an English spy named James Stirling, and tell him to return home. With his final breaths, Webster directs Ian to find Jules Renan at "the sign of le Chien Gres."

■ Consistently, Spooner's script gives the name of the inn (for inn it is, we'll discover) as 'le Chien Gres', not 'le Chien Gris', as is commonly reported. Certainly, there's no disputing that the place is named after some sort of dog ('*chien*') – but although the cast would *seem* to be saying '*gris*' (for 'grey'), more so than '*grès*' (for 'sandstone/earthenware'), it's far from clear. So: 'The Grey Dog', or 'The Pottery Dog'? You decide!

The Doctor stops to ask directions of a Road Works Overseer (Dallas Cavell) supervising a group of peasants – men who've been set to work repairing this rough Country Road as a punishment for 'tax-dodging'. But without papers to prove his identity, the Doctor finds himself forced at pistol-point to take up a pick.

■ "Now get to work, skinny," demands the Overseer – 'skinny' being an addition to the scripted line.

The women try to conceal the hole when the Jailer brings food. Luckily, he's called away by the official Lemaitre (James Cairncross), who's arrived to find Webster dead in Ian's Prison Cell. Later, the Jailer tells Lemaitre he's sure that Ian and Webster spoke to one another – and Lemaitre strikes Ian's name from the execution list.

■ Lemaitre's frilly-fronted dress shirt becomes noticeably plainer when we cut from the Cell (on film) to the Prison Area (in studio)!

Susan sees rats in the hole that she and Barbara have made; Barbara promises to dig no further.

■ "You know, I'd no idea how hungry I was..." says Barbara. In Marter's retelling, Barbara and Susan have to close their eyes and hold their breath to force down 'a few mouthfuls' of 'lumpy gruel' for the sake of their empty stomachs: '"School dinners..." Susan giggled, covering her mouth.'

While the Overseer counts his money, the Doctor tells a Peasant (Dennis Cleary) to follow his lead – pointing to the sky in expectation of an imminent solar eclipse. With the Overseer distracted, the Doctor steals some of his coins – which he then 'discovers' in the ground. While the Overseer digs for more "hidden treasure", the Doctor takes a spade and strikes him on the back of the head; he collapses. The Peasants scatter, and the Doctor continues on his way.

■ Spooner specified only that the Overseer was 'prostrate' after being brained; clearly, therefore, his snoring and the Doctor's unscripted "Pleasant dreams" were added to clarify the fact that the Doctor's not just killed him! But then: why confuse things further by having the Doctor place a coin on the Overseer's shut eye – a practice that prevents rigor mortis setting into the wide-open eyelids of the newly dead? (This latter bit of business originated in rehearsal.)

■ The French-style avenue of poplars walked by the Doctor can still be seen on the driveway leading to 'White Plains' – now a care home for the elderly – on Tilehouse Lane, near Denham, Bucks.

■ 'Paris 5 km' is another anachronism, of course – even more so, carved into a well-worn milestone!

The Jailer lets Barbara and Susan out of the Dungeon – only so they can be taken to the guillotine. Through the bars of his Cell, Ian watches as soldiers escort them away...

A Change of Identity
FIRST BROADCAST: 22 AUGUST 1964

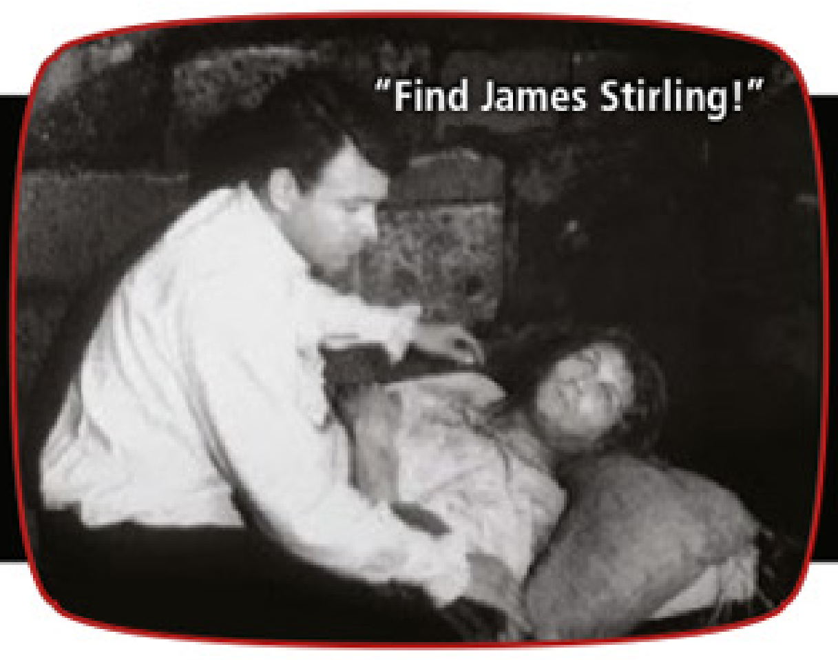
The Doctor passes through a Parisian walkway.

■ The non-speaking Citizen mid-frame is clearly awaiting his cue to start walking...!

■ In Marter's novelisation, the Doctor pauses at the Place de la Révolution – where he contemplates 'the tall macabre silhouette of the guillotine shrouded in its sinister black drapery'. If stage play *The Ultimate Adventure* (1989) is to be believed, however, he will return here – back in 1789, when his Third/Sixth incarnation rescued aristo companion Jason from the chopper nightly (with occasional matinees) for the whole of a summer season!

"Take them to the cells!"

A rude awakening.



"Find James Stirling!"

Sacré bleu!

The Doctor has some advice for the Overseer.

'The shopkeeper's garments are suspended on hangers of a design that won't be granted patent until 1906!'

In an Alley, Jules Renan (Donald Morley) and his friend Jean (Roy Herrick) are plotting a rescue...

At the prison, Lemaitre calls the Jailer away from Ian's cell, leading the Jailer to leave his key ring hanging from the lock; reaching through the bars, Ian removes the key to his cell from the ring.

The tumbril carrying Barbara and Susan to the guillotine stops when the horse throws a shoe.

■ In rehearsals, this sequence was simplified from Spooner's original, which opened with 'a tight shot of the prisoners – Barbara, Susan and two others...' (these two others become a singular Peasant, played by extra David Banville). As scripted, there was even more going on off-screen: 'we see, to accompanying cheers and yells, old vegetables and rubbish being hurled at the tumbrel's occupants, who defend themselves as best they can'; and, throughout the action following, 'there is a certain amount of crowd noise from onlookers unseen to us'. The two cackling women at the window (whose presence was noted only in camera directions) stood in for the whole of this mob – pulling their shutters closed moments before the shoot-out begins, presumably to avoid being caught in any crossfire!

■ Cunningly, Hirsch avoided several other choreographical complications, too: Spooner, for instance, had one of the four Soldiers sat 'rather bored on the horse watching the prisoners – his musket held across his chest'; his three comrades, meanwhile, were 'bending down looking at the horse's hoof and arguing'.

Barbara fails to persuade the ailing Susan to make a run for it – but then Jules and Jean burst out from hiding, shooting three of the prisoners' guards before helping Barbara and Susan away.

■ Moments after a Soldier fires his musket at a crouching Jean, the action jumps several frames – a glitch present on the original transmission tape.

■ Both Jules *et* Jean help Barbara and Susan from the tumbril – but as scripted, Jean was busy fighting one of the Soldiers, so it was Jules alone who went to the women's assistance: 'they move off – Susan in the middle, being helped...' Jules called over to Jean: 'Jean! It's all over...' Then, with Barbara, Susan and Jules having moved off down a side street: 'Jean appears, runs across the road, stops to fire his musket in our direction, then he also vanishes out of sight down the alley.'

The Doctor enters a Tailor Shop just as the Shopkeeper (John Barrard) is closing up. In conversation, the Shopkeeper confirms that newly arrested prisoners are taken to the Conciergerie Prison, visible from the end of the street. Browsing racks of clothing, the Doctor claims to be qualified to wear the insignia of a Regional Officer of the Provinces – but the Shopkeeper only agrees to exchange it if the Doctor's signet ring is part of the deal.

■ The Shopkeeper's garments are arranged on a clothes rail – suspended on hangers of a design that won't be granted patent until 1906!

Meanwhile, Barbara and Susan are brought to Renan's Hide Out, a comfortably appointed house. Jules introduces his sister Danielle (Caroline Hunt), and promises to smuggle the women out of France – but Susan objects to leaving the Doctor and Ian behind.

Just then, Ian is using the stolen key to sneak out of his cell, past the prostrate Jailer...

■ ... who's been knocked unconscious – a fact that's made far from clear on screen!

As Ian exits, Lemaitre comes out of hiding, wondering: "Did Webster give you a message for James Stirling or not?"

Meanwhile, Barbara and Susan describe the deaths of Rouvray and d'Argenson – who were following the escape route maintained by Jules' fellow conspirator, Leon. "Someone's informing on us," suspects Jean.

■ Jules asks Barbara to give the names of the men they met at the Farmhouse, which is fair enough – but as scripted, he went on: 'We'll wait until we've heard from Leon Colbert – the route is his responsibility...' This, coupled with Jean's subsequent assertion that 'Jules Renan has saved many lives', contradicted Jules' "Christian names only" rule – and so the dialogue was reworked to remove their surnames.

Danielle leads the weary Susan to bed before Leon (Edward Brayshaw) arrives, warning Jules that a stranger has been asking after him, by the inn near the prison. Jules and Jean go to investigate, leaving Barbara with Leon.

■ Ian Marter makes it plain what Léon [sic] has in mind for Barbara – while kissing her tendered hand 'with gentle gallantry', for example: '"Barbara, the pleasure is entirely mine," he replied, his dark eyes delving into her with obvious intent.' Soon, over a glass of Chateau Barclé, Barbara gazes into his magnetic eyes, but: 'Something in their depths made her uneasy, but she did her best not to show it.' At this point, Léon begins to fear 'that he might have been seen through by a mere English girl...'

Dressed in the Regional Officer's gear, the Doctor arrives at the prison, flashing credentials at the Jailer to learn what happened to Ian, Barbara and Susan. Lemaitre arrives, *en route* to the First Deputy – with whom he is due to discuss the Officer's province. "It would be a great help if you were on hand to answer any difficult questions..." Lemaitre tells the Doctor – but they must not keep Citizen Robespierre waiting!

Soon after, the Jailer receives a visit from the Shopkeeper, who's looking to give Lemaitre "Evidence against a traitor" – the Doctor's ring.

The Tyrant of France
FIRST BROADCAST: 29 AUGUST 1964

Lemaitre brings the Doctor inside Robespierre's Palace, where he reports to Robespierre (Keith Anderson) himself.

■ Maximilien de Robespierre (1758-94), architect of the Terror, has his desk in the same Room that he'll be shot and arrested in, towards the end of the final instalment; in which case, the 'Palace' referred to, naively, in Spooner's stage directions must be the famous Hôtel de Ville – Paris' City Hall.

■ In the Target telling, Lemaître [sic] introduces the Doctor as a Provincial Deputy from Pontoise – a commune a few miles north-west of Paris.

The Doctor volunteers frank views of the situation in Paris – and Robespierre, seemingly impressed by the Doctor's plain speaking, invites Lemaitre to bring the Doctor back to report to him again the following day.

■ "Danton planned to restore the monarchy," insists Robespierre. "I had the proof, I knew! I had to dispose of him..." This can only be an expression of Robespierre's mad paranoia, since his fellow Revolutionary Georges Danton (1759-94), first president of the so-called Committee of Public Safety, had been guillotined on the 5 April previous on the pretext of financial corruption... but actually for being identified as the prime mover of the so-called 'Indulgents', a faction that Robespierre believed sought to relax the Terror. The *Girondins* referred to by Robespierre formed the right wing of the Revolutionary movement – a rival faction to Robespierre's own Montagnards, they were purged ►

Lemaitre examines the execution figures.

Barbara is charmed by Leon Colbert.

from the National Convention in the Insurrection of 31 May – 2 June 1793.

At the Hide Out, Barbara and Leon discuss Susan's chill. Leon claims to know of a physician he can trust not to report to the militia, and leaves to make arrangements. Barbara takes Susan upstairs… whereupon Jean and Jules bring a body through the window. It's the man heard asking after Jean, whom they were forced to knock unconscious: Ian!

In the Prison, Lemaitre insists that the Doctor must stay to report back to Robespierre – and orders the Jailer to put him up. In a nearby Room, however, the Shopkeeper is waiting to see Lemaitre, to offer him information…

Despite Lemaitre's orders, the Doctor tries to leave – but the Jailer pulls a pistol on him. The Shopkeeper tells Lemaitre how he exchanged the Regional Officer's outfit for the Doctor's ring – which Lemaitre takes, offering the Shopkeeper a small reward on condition of silence.

■ After Lemaitre's "You did well, Citizen," Spooner's stage directions indicated that: 'The shopkeeper rises, realising that the interview is at an end – but he is loath to leave until "reward" has been mentioned'. Fishing, therefore, the Shopkeeper added: "You are certain the description I gave you of the clothes, is sufficient?"; "Perfect," replied Lemaitre.

Barbara is astonished to see that Ian has been brought back to the Hide Out, and goes to tell Susan. Awake again, Ian relates what Webster told him – but the name 'James Stirling' means nothing to Jules, who thinks the spy Stirling must have a secret alias unknown to Webster. Jean leaves to pick up the Doctor's trail from the Farmhouse; it's suggested that Leon, who "knows a great many people", might be able to help the others find Stirling. Barbara returns; Susan is getting worse.

Next morning, the Doctor tries to sneak past the drunken Jailer – but Lemaitre is waiting for him.

Danielle brings a message from Leon, saying that the physician will not visit Susan – but Barbara can take Susan to him, suggests Jules.

Later, in his Room, the Physician (Ronald Pickup) queries how Susan came to catch a fever – and why her hands are so blistered.

■ Where Spooner described the Physician's Room as simply 'a small room, with the tools of his trade', Marter imagines the Physician inhabiting 'a scruffy little garret in Montmartre', with 'barbaric surgical instruments… hanging around the mouldy walls' and 'bottles of sludgy medicines' filling 'worm-eaten shelves'.

> **'The role of the Physician went to Ronald Pickup – the first of his many, many television parts.'**

■ Similarly, where Spooner envisaged the Physician as nothing more than 'an elderly, bald-headed man', Marter describes the 'seedy little quack' examining Susan as bald, with 'cracked spectacles', a 'grubby apron', a 'voice like cracked hinges' – and what's more, 'smelly'!

■ In the event, the role of this supposedly 'elderly, bald-headed' Physician went to the then-24-year-old Ronald Pickup – the first of his many, many television parts!

Recommending a blood-letting, the Physician departs to fetch leeches, locking Barbara and Susan in.

■ Filmed off-air on 8mm home movie format by an Australian enthusiast in the 1960s, 12 tiny, single-shot fragments of the otherwise lost fourth and fifth episodes of *The Reign of Terror* survive. Compiled together on the DVD release *Doctor Who: Lost in Time* (2003), these include three shots from the Physician's Room sequences.

The Physician collects Soldiers from the Prison, who return with him to arrest Barbara and Susan.

Meanwhile, Jules tells Ian that he's arranged for Ian to meet Leon at a disused church.

At the Prison, Susan is dragged away – but Lemaitre has the Jailer take Barbara to the side Room, eavesdropping as Barbara and the Doctor are reunited.

In the darkened Church Crypt, Ian meets Leon – and a pair of armed Soldiers.

■ No visual record of the Crypt set is known to survive, however – described by Spooner as 'dark and shadowy', its 'very low ceiling' held up by 'many supporting posts, which are short, and widen into arches. It is dirty, rubbish and straw litter the floor…'

Leon levels a pistol: "You walked right into my trap – didn't you, Ian?"

A Bargain of Necessity
FIRST BROADCAST: 5 SEPTEMBER 1964

While a Soldier (Terry Bale) shackles Ian's wrists, chaining him to a wall, Leon says that Jules already suspects a traitor in the organisation – but that they're ready to close in on him, too.

Lemaitre continues to eavesdrop on the Doctor and Barbara's conversation…

■ Not unreasonably, Barbara asks the Doctor how he got out of the burning farmhouse – a line that didn't feature in the camera script.

■ Last episode, a few short hours ago, Susan's 'feverish chill' was so serious that it was deemed necessary to take her on a dangerous journey across town – but suddenly, without treatment, and after being returned to the rat-infested Dungeon in which she first picked up her lurgi, she's "fine": "She had a slight fever, but she's recovered now." Has the prospect of a good leeching shocked Susan out of her malingering…?

… but is distracted by the Jailer, bringing a message summoning him to Robespierre. Telling the Jailer that if the door to Susan's cell is opened, he'll have him guillotined, Lemaitre leaves. Meanwhile, the Doctor instructs Barbara to give him a few minutes – then to walk straight out of the prison; he'll follow later, with Susan. The Doctor goes to the Jailer, claiming that he's convinced Barbara is a traitor to the State…

■ No film print of *A Bargain of Necessity* is known to survive – but if Spooner's stage directions were followed through, this scene might well have been something of a comic *tour de force*. Alas, it would have been largely dependent on Hartnell's pulled faces – which the soundtrack, understandably, fails to convey. On hearing from the Jailer that Lemaitre has left to see Robespierre, for instance: 'Doctor Who reacts "Thank goodness for that", but turning to the Jailer takes the opposite attitude'.

… and leads the Jailer to suggest that by following Barbara, they'd be able to identify and arrest her fellow counter-revolutionaries.

■ The really funny bit, however, came as the Doctor did all he could to nudge the dim-witted Jailer into coming up with the plan to let Barbara go – and so, on the line "if there's only some way of using her": 'The Doctor adopts an exaggerated [sic], thoughtful pose. The Jailer knots his brow trying to help.' The Doctor prodded further, saying, "If only we could get through her to her friends…" – at which point: 'The Doctor again thinks, as does the Jailer. The Doctor gives the Jailer a sideways glance saying, in effect "Oh for God's sake isn't it obvious." Then again resumes his thinking pose.' Finally, once the Jailer's worked it out: 'The Doctor looks at the Jailer as though he is a genius'; duly congratulated, 'The Jailer beams, modestly'.

A few moments later, Barbara walks out.

Back at his Hide Out, Jules finds Ian missing…

In the Crypt, Leon interrogates Ian, wanting to know how he got to France…

■ With all mention of Leon's surname having been removed from the third episode's script to avoid contradicting Jules' "Christian names only" rule, on screen it's given only once – here, when the Soldier tells Ian: "Citizen Colbert really knows how to make pigs like you talk…"

■ Around storyline stage, however, Colbert was 'Corneille'.

… but when Ian tells him he arrived from 1963, Leon indicates to the Soldier to kill him. But Jules has arrived, shooting one of the two Soldiers dead and knocking Leon to the floor. Jules struggles with the other Soldier – but Ian is able to warn Jules that Leon has a gun on him, and Leon ends up accidentally shooting his Soldier dead. Jules executes Leon, and frees Ian – telling him that Barbara and Susan have been arrested.

The Doctor communicates with Susan through the Dungeon door.

■ In Spooner's script, the Doctor didn't hear the Jailer approach, instead telling Susan: "I'm going away for a little while but I'll be back never fear." Susan begged him to be careful, which he countered by saying: "Yes, yes, don't fuss child. And don't worry – I'll soon have us both out of here."

The Jailer arrives, horrified to see that the Doctor didn't follow Barbara – but the Doctor insists that he thought that was the Jailer's job.

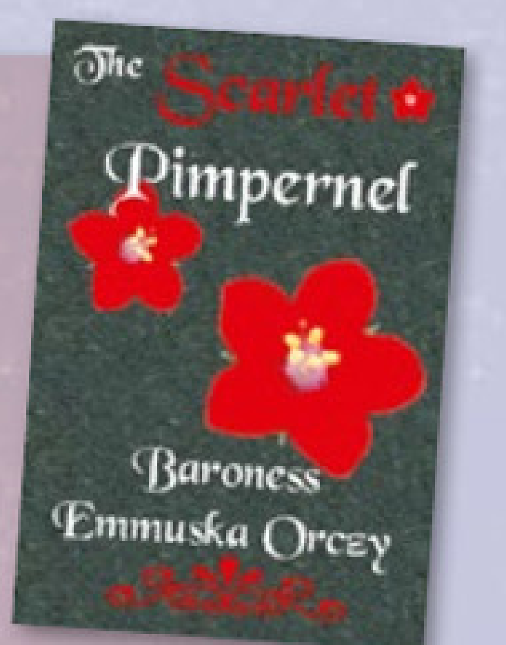
■ After the Doctor tells the Jailer that Lemaitre will "want to know whose idea it was" to release Barbara, a script direction demanded that the hapless Jailer 'reacts near tears his eyes wide with horror' as he realises: "It was mine…"

The Doctor suggests that they could follow Susan instead, but the Jailer can't be persuaded to unlock the Dungeon: "To lose one prisoner is bad enough, to lose two would be the end of me…"

At Robespierre's Palace, the First Deputy tells Lemaitre that members of the Convention intend to indict one of their comrades the following day – 27 July 1794. He believes that deputy Paul Barrass is leading the rebels, and that he will be meeting tonight with a representative of the Army – without whose support the coup will fail. He orders Lemaitre to discover who Barrass is meeting, and their decision – because the planned indictment is of Robespierre himself.

■ Hindsight, it has to be said, informs much of Robespierre's account of the conspiracy against him! David Andress' *The Terror* (Little, Brown, 2005) gives a hugely detailed account of the decisive meetings of the National Convention – showing how, on 26 July, Robespierre's threat to purge the Convention of a 'conspiracy against public liberty' was interpreted as 'the death sentence for all those who had even vaguely criticised the Robespierrists' – men who 'now found the courage of desperation'. The prime movers against Robespierre included not only Paul, vicomte de Barras (1755-1829), but also Joseph Fouché (1759-1820) and especially Jean-Lambert Tallien (1767-1820). It was Tallien who made the decisive intervention at the following day's Convention – even though the final indictment against the 'tyrant' was made by 'two obscure deputies, Louchet and Loseau', who 'seized the moment to propose and second [Robespierre's] arrest'.

"THOSE FRENCHIES SEEK HIM EVERYWHERE…"



Radio Times gave it away, noting in its preview for *A Land of Fear*: 'this adventure is basically a spy story – the group becomes involved in a type of "Pimpernel" operation trying to rescue people destined for the guillotine…' In an interview for the fanzine *Doctor Who Review*, writer Dennis Spooner freely 'fessed: 'The basic plot was lifted slightly from *The Scarlet Pimpernel* insofar as there was this secret agent in there who was after various things…'

The Pimpernel, creation of the Hungarian-born Baroness 'Emmuska' Orczy (1865-1947), was the unknown head of an English League devoted to rescuing French aristocrats from the guillotine – and the *bête noire* of political envoy Citizen Chauvelin, who has sworn to unmask the character whose exploits have become a popular ditty: 'We seek him here, we seek him there,/Those Frenchies seek him everywhere./Is he in heaven? – Is he in hell?/That demmed, elusive Pimpernel.' In fact, the Pimpernel is none other than the ode's author, foppish Sir Percy Blakeney.

Orczy's original *The Scarlet Pimpernel* (1905) inspired numerous sequels. Blakeney's 'supreme talent' for creating convincing alter-egos (such as the well-connected 'Citizen Rateau') means he's described, repeatedly, as a 'master of disguise' – by Chauvelin, for example, in *Lord Tony's Wife* (1917): '"He is a past master in the art of disguise and he is a born mountebank…"' Spooner's 'James Stirling' is a master of disguise, also – hence, we presume, his other life as 'Lemaitre': 'the master'!

But that's not all. The original Pimpernel novel concludes with a famous showdown between Blakeney and Chauvelin at 'le Chat Gris' – 'a small wayside inn on the outskirts of Calais, and on the way to Gris Nez…' In *The Reign of Terror*, of course, Jules Renan hangs out not at 'the grey cat', but 'the grey dog'; and the final episode takes place, in part, at an inn on the Calais Road. In *Eldorado* (1913), Blakeney spends 17 days locked up in the Conciergerie – and it's worth noting, too, that several real historical figures appear in later Pimpernel novels… among them Robespierre, and Paul Barras! Indeed: *The Triumph of the Scarlet Pimpernel* (1922) is set at exactly the same moment as *The Reign of Terror*, ending with Robespierre's arrest on 27 July 1794.

■ "If this plot is successful," Robespierre tells Lemaitre, "tomorrow, the 27th of July 1794, will be a date for history…" Good Revolutionary like he is, Robespierre would have guillotined himself sooner than refer to the *vingt-septième Juillet*. According to the decimalised *calendrier révolutionnaire français*, adopted from the former 22 September 1792, the fateful date was actually 9 [*nonidi*] Thermidor II – *ie*, the ninth day of the eleventh month of the second year of the Revolution. Indeed, the plot is generally known as the 'Thermidorian Reaction'!

Returning to the Hide Out, Ian and Jules re-encounter Barbara, who believes that the Doctor will be returning from the prison with Susan. Barbara is appalled to learn that Jules killed Leon.

■ "And what about Robespierre?" Jules asks Barbara. "I suppose you think –" he begins, before being cut short. In the camera script, his full line was given: "I suppose Robespierre is a knight in shining armour?"

■ As scripted, Ian added to his line about how Jules saved their lives, mansplaining at Barbara: "His enemies are our enemies."

■ "The revolution isn't all bad," says Barbara – whereupon Ian M has Ian C add, : "Really, Barbara, we're not in your classroom at Coal Hill School now…"

■ "You check your history books, Ian…" continues Barbara – irrespective of the fact that Jules is part of this conversation! Marter covers this by having the 'utterly perplexed' Jules, who's been 'struggling to follow the latter part of the dispute in English', asking: "Whatever do you mean? There has never been a revolution like this before. Never in all history!"

At the prison, the Doctor tells Susan to hide out of sight beneath the bars of the Dungeon door – then hurries to tell the Jailer that Susan has gone. The Jailer opens the Dungeon… and the Doctor uses a bottle to knock the Jailer to the floor.

■ That's the second significantly violent act perpetrated by the Doctor in this adventure – and one that led to 3' of telerecording being trimmed for Australian transmission, at the behest of the Film Censorship Board!

Lemaitre is in the main Prison Area, however – and soon, his Soldiers lock Susan up. In the Prison Room, Lemaitre returns the Doctor's ring – and confronts him with the Shopkeeper's allegations.

■ Lemaitre's revelation of the Doctor's own clothes, as exchanged for the outfit of a Provincial Deputy, prompted another bout of gurning – at least, according to Spooner's stage directions: 'Doctor Who is temporarily taken aback. His mouth opens once or twice with no sounds coming out…'

If the Doctor wants Susan released, he'll have to take Lemaitre to Jules Renan's Hide Out…

■ Lemaitre's line, "I think you used his hide-out. Certainly you know where it is, and if you don't, your grand-daughter does," covers the fact that the Doctor, on the face of it, doesn't know where ►

Execution awaits Susan and Barbara.

Shot in the back.

The pleasure is all Leon's.

The Jailer has feather envy.

"BONEY, I SAID..."

The Doctor doesn't personally encounter Napoleon Bonaparte in *Prisoners of Conciergerie* – that pleasure is reserved for companions Ian and Barbara. He'll meet the great little dictator at a later date, however – at several later dates, in fact! In *Day of the Daleks* (1972), the Third Doctor will imply that he was the source of a saying commonly attributed to Bonaparte: "... I remember saying to old Napoleon – 'Boney,' I said, 'always remember an army marches on its stomach...'" Then, in *The Wedding of River Song* (2011), we learn that Napoleon gave the Eleventh Doctor the "horrid" bottle of wine he shared with his friends on the shore of Lake Silencio in *The Impossible Astronaut* (also 2011): "Well, I say 'gave'," he adds. "Threw..."

Outside the limits of the televised canon, however, various other Doctors have enjoyed far more substantial meetings with Napoleon. In Marc Platt's *Companion Chronicles* audio *Mother Russia* (Big Finish Productions, 2007), set during the 1812 invasion of Russia, the First Doctor, together with companions Steven and Dodo, help save Napoleon from an encounter with a shape-shifting alien. Then, in Terrance Dicks' 'Past Doctors' novel *World Game* (BBC Books, 2005), the Second Doctor is obliged to repeatedly prevent the immortal 'Players' from damaging the timelines of the Napoleonic era – and ends up impersonating the dictator at the Battle of Waterloo! That fateful Battle of 1815 also forms the backdrop to Jonathan Morris' audio drama *The Curse of Davros* (Big Finish, 2012), in which the Sixth Doctor uncovers the Dalek creator's plot to take Napoleon's "genius for war" from him – "and implant it into every Dalek battle-computer!"

The Curse of Davros picks up on a throwaway line from *Destiny of the Daleks* (1979), in which the newly-revived Davros declares, "I have slept but now I have awakened, and the universe will be sorry" – prompting the Fourth Doctor to upbraid him: "You're misquoting Napoleon! One day I'll tell you what happened to him, too..." (The quote, incidentally, goes something like: 'Let China sleep – for when she awakens, the world will be sorry.') That's not all: 'humanised' Tenth Doctor-turned-schoolteacher 'John Smith' reads an account of Napoleon's defeat at Waterloo to his pupils in *Human Nature* (2007); but surely the oddest *Doctor Who* reference to Bonaparte comes in *Time and the Rani* (1987), when the freshly-regenerated Seventh Doctor tries on a Napoleon outfit – or perhaps, even, Napoleon's outfit! – as a possible permanent look. No: we think not, either...

Jules is based – and should have no idea where to find him!

■ In fact, chances are the Doctor learned of the Hide Out's location from another source altogether. Right back at the start of the episode, Lemaitre was eavesdropping as Barbara told the Doctor, "We were all in hiding at a house owned by a Jules Renan" – which, in the camera script, prompted the Doctor to begin pacing the room, deep in thought: 'Then all we need is a plan of escape. Where is this hide out?' Of course, had the Jailer not arrived to distract Lemaitre at this crucial moment, he'd surely have heard Barbara's (unscripted) reply, and the episode would have been over rather sooner – hence the reason for the Doctor's line being cut, quite likely!

Jules reveals that he's not a member of the aristocracy – telling Barbara he fights for reason and justice: "Anyone who betrays these principles is worse than the Devil in Hell!" Just then, the Doctor arrives... with Lemaitre. "Your friend has betrayed us!" cries Jules.

Prisoners of Conciergerie

FIRST BROADCAST: 12 SEPTEMBER 1964

Lemaitre claims to be a friend – saying that it was he who engineered Ian's escape, in order to give Ian the opportunity to deliver Webster's message. Now Lemaitre wishes to collect that message – for he is James Stirling!

> 'A second violent act perpetrated by the Doctor led to 3 seconds being trimmed in Australia.'

As well as the fact that Stirling is to return to England, Ian recalls 'odd words' mumbled by Webster... and Stirling's mention of Robespierre's mission for him prompts Ian to remember still more: "'Barrass', 'meeting', and something about a sinking ship..." A reference, thinks Stirling, to the name of an inn on the Calais Road.

■ It's perfectly plausible to imagine that Ian could have heard the delirious Webster burbling on about a 'sinking ship' in an unseen moment early on in *Guests of Madame Guillotine*. But surely, having stumbled upon a plot to oust the Tyrant of all France, Webster would have thought to mention it to Ian directly?! After all – if Webster thought that Stirling was embedded within Robespierre's regime, he'd want to warn him before it all kicked off...

■ Wildly illogical, too, for Webster to give the name of 'The Sinking Ship' in English, when 'Le Chien Gres' was *en Français*. For consistency's sake: 'Le Navire en Perdition', *peut-être*?

Stirling wants Barbara and Ian to attend that meeting – and since they still need 'Lemaitre' to release Susan, they agree. That night, at a Country Inn two hours' ride from Paris, Ian and Barbara are disguised as the innkeeper and his wife; Jules, meanwhile, plays a patron.

■ Barbara's alias at The Sinking Ship is confirmed only in Spooner's stage directions, where she's 'dressed in what one would suppose an innkeeper's wife would be wearing...' It's worth pointing out that since the plan outlined by Stirling is for them to stay the night at the inn, returning to Paris in the morning – well, Ian and Barbara are about to spend the night together as man and wife. Ooh la la.

When Barrass (John Law) arrives, Ian shows him to a Private Room, to await his guest. A coach draws up outside, and Barrass' guest hurries through; Ian recognises Napoleon Bonaparte (Tony Wall). Not realising that Ian has made a spy hole behind the bar to see into the Private Room, Barrass describes Robespierre's imminent arrest. To help carry public approval, Barrass seeks the popular young General's support – and offers to make him one of three consuls in a future government. Napoleon accepts, dependent on Robespierre's downfall...

■ In reality, Barras (with one 's') indeed knew Napoléon Bonaparte (1769-1821) prior to 9 Thermidor II – they'd met at the Siege of Toulon late the previous year, when Bonaparte put down a Royalist rebellion. But the critical moment in their association came not in some entirely fictional encounter but the following year, on the night of 13 Vendémiaire IV (*ie*, 5 October 1795) – when Barras gave Bonaparte the authority to defend the Convention against a Royalist uprising. It's worth noting, too, that Barras introduced Bonaparte to his mistress, the widow Joséphine de Beauharnais (1763-1814) – whom Bonaparte soon married!

■ Bonaparte would indeed come to power in the coup of 18 Brumaire VIII (9 November 1799), and would indeed rule under a new Constitution that effectively devolved sole power to the First of three Consuls – but the idea that this came about as the result of a backroom deal at the Sinking Ship five years beforehand is utter bunk!

Next day, at the Hide Out, Stirling is told of Napoleon's involvement. It might be better to keep Robespierre in power than suffer a military dictatorship...

■ "You'd keep Robespierre as ruler of France?" boggles Barbara. Begins Stirling: "If I thought it was the only way to –" On screen he is cut short by Jules – quite possibly by actor Donald Morley coming in too early with his next line, in fact! – but in the camera script, Stirling elaborated further, stating: "If I knew it was the only way to stop war between France and England, and who knows, Europe – I'd have no choice. Am I wrong Jules?"

Ian delivers his message.

Robespierre's reign comes to an end.

The Doctor was not expected.

"Our destiny is in the stars."

Prisoners of Congiergerie.

■ Jules' following line, "We need a strong government, but not a military dictatorship. And it could happen," is met by Barbara's firm, "It will happen." As scripted, her response was rather more fatalistic: "It will. You can't change anything."

... and so, while Jules finds a carriage to take the Doctor and Barbara to rescue Susan, Ian and Stirling head to Robespierre's Palace...

■ "You can't influence or change history," says Barbara. "I learnt that lesson with the Aztecs..." In Spooner's script, the callback to the last-but-one serial read, bizarrely: "I learnt the lesson during our visit to the Asdics [sic]." *Asdics?!*

... where a Soldier (Patrick Marley) presents the First Deputy with a warrant for his arrest. Ian and Stirling arrive in the Ante Room outside Robespierre's Room to hear a shot; Robespierre is hustled past, bleeding from the jaw.

■ True to form, Ian Marter revels in this grisly scene: 'Robespierre... clutched his mouth as blood, teeth and fragments of jawbone spurted out from between his clawing fingers'; moments later, Ian has to suppress 'the urge to vomit' as the villain is manhandled past, 'a horrific scarlet foam flecked with teeth bubbling between his cupped hands'.

■ In fact, Robespierre was rounded up with several of his closest associates. There are rival accounts of his shooting, in the act of signing an 'Appeal to Arms' at the Hôtel de Ville at around two in the morning on the night of 28 July: on the one hand, that the tyrant was shot by a gendarme named Charles-André Merda (1770-1812); the other, as detailed by Barras himself in Vol 1 of his *Memoirs* (translated by Charles E Roche, 1895), has it that Robespierre tried to kill himself to avoid the guillotine. In Barras' account: 'Robespierre had shattered his jaw with one of the two pistols carried by [Philippe-François-Joseph] Le Bas, who had blown his brains out with the other. [Georges] Couthon was hiding under a table, and Robespierre in a little room, by the door of which Le Bas lay. [Louis Antoine de] Saint-Just was ministering to Robespierre. Henriot [François Hanriot] was crouching in a water-closet...' Robespierre's younger brother Augustin, meanwhile, jumped out of a window to escape capture – but broke his legs in the process, and was guillotined alongside Robespierre and 20 other of his cronies later in the day.

The Doctor leaves Barbara in a Doorway opposite the Prison while he heads inside, to find the Jailer celebrating Robespierre's downfall. Lemaitre was shot trying to run away, claims the Doctor; purporting to be part of the rebels' plot, he threatens to arrest the Jailer as one of Lemaitre's accomplices, then demands the release of the prisoners to make room for Robespierre's allies: "Now let me have the key to the dungeon..."

■ "I can't decide whether you're a rogue or a half-wit or both," the Doctor tells the Jailer – a considerable improvement on the rather nothing-y line given in the camera script: 'You may be just a rogue and may not know it.'

Ian and Stirling follow the Soldiers escorting Robespierre outside the prison, where they meet Barbara – waiting for Jules to bring a carriage. The Doctor releases Susan...

■ On hearing that there's a carriage waiting, Susan exclaims, "Oh, that's better than a tumbril" – but in the script, she says: "We'll really travel in style."

Passing through the prison, they see the wounded Robespierre brought in. Outside, Jules declares his intention to find Jean, then lie low in the country; Stirling, however, is ready to return to England.

■ "Yes, the fall of Robespierre has changed everything for me," muses Jules – but the following dialogue, in which Jules describes going off to find Jean, and Ian implies that Napoleon will be France's next ruler, bore no resemblance to that given in the camera script. Originally, Ian replied: "I don't see why. People will still go to the guillotine." "But I am used to one sort of rule in Paris," explained Jules. "My organization was set out to work against Robespierre. I must bide my time until I see how his successors make their plans." Ian believed that: "Barrass will take over now, of course." Jules fancied that Barrass "will be content to be commander of the armed forces. But Tallion will move upwards." And Fouche, added Ian – demonstrating a surprisingly in-depth knowledge of the ins and outs of post-Revolutionary French politics. "Yes Fouche and perhaps even Freron," agreed Jules. "You are well informed on our ambitious politicians I see" – no kidding, he is! We've already encountered Barras, Fouché and Tallien; 'Freron' was Louis-Stanislas Fréron [1765-1802], another Thermidorian.

■ "Remember the name, Napoleon Bonaparte..." Ian tells Jules. But Dennis Spooner wasn't the first to show Bonaparte waiting in the shadows at the fall of Robespierre; Hollywood's wildly ahistorical *Reign of Terror* (1949; known as *The Black Book* in the UK) ends with Fouché (Arnold Moss) swapping pleasantries with a big-hatted, silhouetted stranger (voiced by Shepperd Strudwick) as Robespierre's date with Madame Guillotine comes to its inevitable conclusion. "The art of being a Frenchman is knowing what comes next," the stranger tells Fouché. "Have you any idea?" asks Fouché, preparing to take his leave: "Perhaps we shall meet again sometime..." The stranger gives his name as "Bonaparte, Napoleon Bonaparte"; "I'll try to remember that," grins Fouché.

The Doctor and Susan arrive, and the travellers are finally all reunited.

■ As scripted, Jules corralled the travellers with a cry of, "Come on, all of you, into the coach –" The travellers' dialogue as they moved away to board the off-camera coach wasn't formally written out, however; instead, Spooner's stage directions indicated: 'Our four travellers agree, and move out talking as they do so: "You first Susan." "Come on, Doctor, we don't want you left behind." "We'd better run for it we'll get soaked." *etc.*'

They travel cross-country...

■ ... their coach journey being represented by 80' of 35mm silent footage from the Gateway Films library – shown forwards and back!

Back inside the TARDIS, the Doctor assures Barbara that they could have done nothing to prevent Napoleon's rise.

■ Ian wonders what would happen if they wrote Napoleon a letter – "telling him, you know, some of the things that were going to happen to him..." Replies Susan: "It wouldn't have made any difference..." Barbara muses: "I suppose if we'd tried to kill him with a gun, the bullet would have missed him..." A similar series of speculations feature in the *Prologue* to *Doctor Who and the Crusaders* (1966), story editor David Whitaker's novelisation of his own *The Crusade* (1965) – where, inside *Tardis* [sic], its control room containing a 'magnificent bust of Napoleon Bonaparte', companion Vicki asks the Doctor what would happen if the travellers tried to change history. "'Warn Napoleon he would lose at Waterloo?" smiled the Doctor. "It wouldn't have any effect...'" He continues, describing how Clive of India's gun failed when he tried, three times, to put a bullet in his brain: "Time, that great regulator, refused to let the man die before things were done that had to be done." The Doctor's conclusion is that the travellers are not doing nothing: "We are learning," he insists. His conclusion, in this epilogue? "But as we see, so we learn..."

■ Before that: "Well, it's hardly fair to speculate, is it?" says the Doctor – but his next scripted sentence was cut on recording: "The mainstream of history is fixed and unalterable."

■ As originally written, "But as we see, so we learn" prompted a recollection of the events of the series' opening episode, bringing this first season full circle. "But do we learn anything?" pondered Barbara. "You're not the same people who followed me home from school and forced your way into Tardis [sic]" reasoned Susan. "Maybe you're right Susan..." nodded Ian – and Barbara agreed: "Perhaps we've all changed." Finally, Ian asked: "So where to now Doctor?" – leading into the Doctor's assertion that:

Their destiny is in the stars...

■ Next Episode: *Planet of Giants.* DWM

FURTHER INFO

DVD

COMPANY BBC Worldwide
YEAR 2013
CAT NO BBCDVD 3528
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 2003
CAT NO BBCV 7335
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Audio
YEAR 2006
NARRATOR Carole Ann Ford
AVAILABILITY Out now

NOVELISATION

COMPANY WH Allen & Co PLC/ Target Books
YEAR 1987
AUTHOR Ian Marter
BOOK NO 119
AVAILABILITY Out of print

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

BOOKS

Tales of Trenzalore

BOOK BBC Books
WRITTEN BY Justin Richards, George Mann, Paul Finch, Mark Morris
FEATURING The Eleventh Doctor
RRP £6.99

For 900 years the Doctor defended Christmas: the Trenzalore town caught between Gallifrey and the amassed armies of the universe. *The Time of the Doctor*, of course, gave glimpses into the siege – bumbling Sontarans, thwarted Weeping Angels, wooden Cybermen – but, with the Christmas Special only being one hour long, they were merely snapshots of a grander, untold story. For surely there was so much more to the last stand of the Eleventh Doctor?

Enter *Tales of Trenzalore*: a paperback collection of four short stories which try to not only fill in some of the gaps, but expand upon ideas that never really got the chance to breathe. In Justin Richards' opening story *Let It Snow*, for instance, the tricky reality of living under a Truth Field – in which "no living creature may speak falsely" – is explored; with it going on to pay off marvellously in a cleverly plotted attempt on the Doctor's life by the Ice Warriors. It also introduces the question of whether the Doctor, by putting the village in perpetual peril, is morally dubious. As one villager says: "Christmas was a peaceful, happy place. Since the Doctor arrived, I've been scared for my life every day."

BBC
DOCTOR WHO
THE ELEVENTH DOCTOR'S LAST STAND
TALES OF TRENZALORE

Admittedly, such dissent is rare but does serve, along with other insights throughout the tales, to flesh out Christmas and its people. For while *Let It Snow* is set relatively early in the Trenzalore arc, the other three stories leap hundreds of years at a time – each showing a new generation coping under alien attack. As such, *Tales of Trenzalore* can suffer from the same narrative limitations as the Third Doctor's exile on earth, with the format of 'alien falls from sky, alien kills someone, the Doctor investigates, the Doctor prevails' becoming a tad tiresome after George Mann's creepy Krynoid story, *An Apple a Day*, gives way to Paul Finch's entertaining but unremarkable take on the Autons, *Strangers in the Outland*.

The centuries between stories also mean that the Doctor deteriorates with age – both mentally and, judging from his wooden leg (a quirk edited out of the original *The Time of the Doctor* script), physically. It's intriguing to hear Matt Smith's well-realised voice grow older with each entry, reaching its 700-year peak in Mark Morris' highlight *The Dreaming*.

All the stories in *Tales of Trenzalore* are well-written, but the prose within Morris' revival of the Mara is superbly sharp; a psychological horror in which the monster lives in the mind, and the Doctor is now so elderly that as well as his enemies beginning to taunt him, he is beginning to forget who he was. Smart, poignant and exciting, it just goes to show that some of the best stories are the ones we didn't see on screen. **STEPHEN KELLY**

Engines of War

BOOK BBC Books
WRITTEN BY George Mann
FEATURING The Time War Doctor
RRP £12.99

Perhaps surprisingly, the highlight of a programme celebrating 50 years of *Doctor Who*'s history was something entirely new, namely John Hurt's wonderful performance as 'the Other Doctor'. It was certainly too good to be a one-off, and with little potential for further on-screen adventures for this incarnation, *Doctor Who*'s prolific spin-off industry has stepped in to fill the gap with *Engines of War*. Essentially a prequel to the events seen in *The Day of the Doctor*, the novel is set towards the end of the Time War as Daleks and Time Lords alike contemplate their respective final solutions and the Doctor confronts both what his people have become and just what it will take to end the war.

Engines of War, then, explores something that was often referred to on screen but never really depicted: by the end of the Time War the Time Lords had become as bad as the Daleks. The Time Lords in *The Day of the Doctor*, close to being wiped out by their enemy, seemed very much the victims and one is left wondering exactly what they had done for the Doctor to consider destroying his own people. George Mann tackles this head-on in *Engines of War*, leaving us in no doubt that the Time Lords have been wholly corrupted by a combination of their own power and the ravages of the Time War.

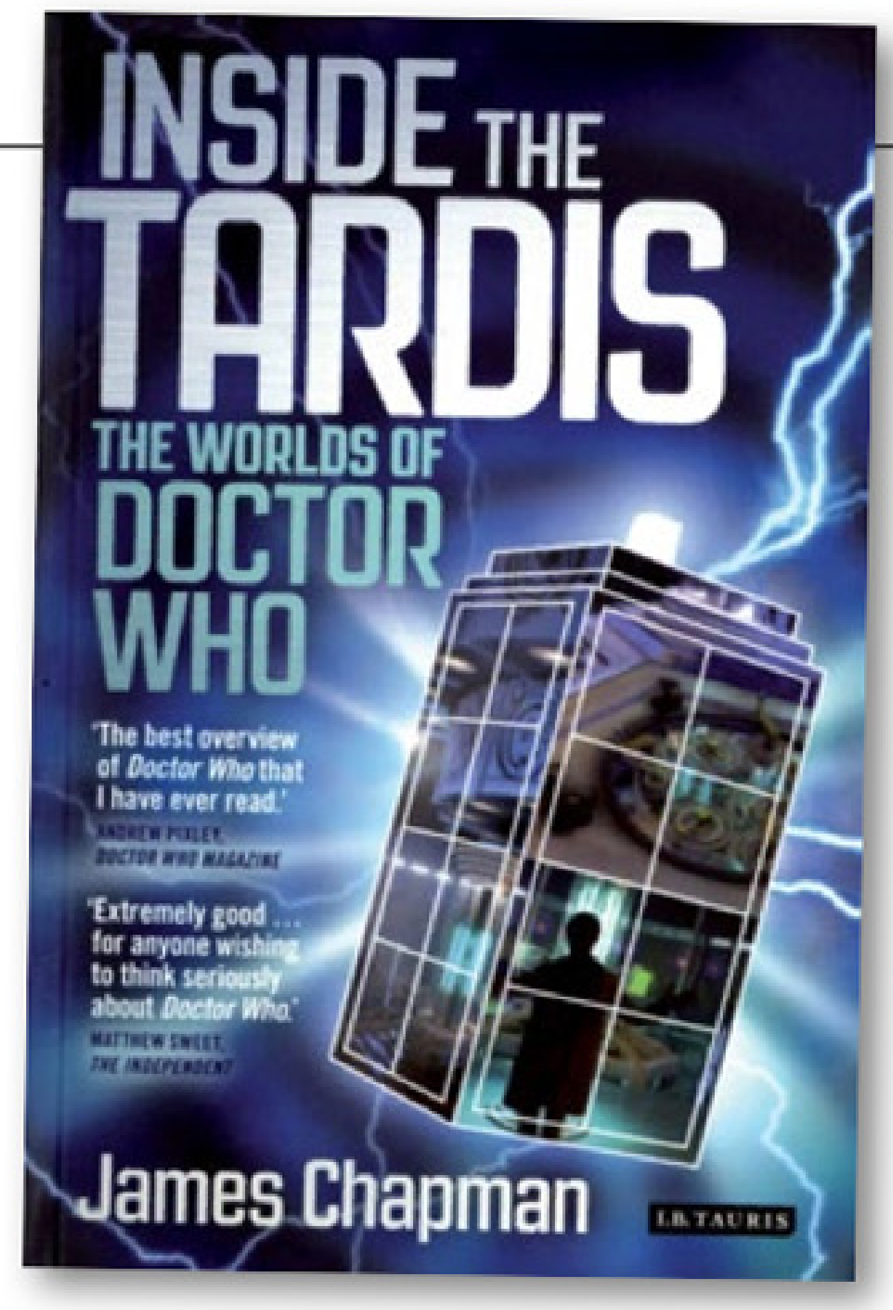
Mann captures John Hurt's portrayal of the Doctor beautifully, conveying the weariness and sadness that haven't yet quite eclipsed the man he was before the war. He gets a companion in the form of Cinder, who represents the collateral damage of the Time War. A survivor of the Daleks' destruction of her home planet, Moldox, she battles the Daleks and ekes out an existence in the rubble, from which she is rescued by the Doctor. The relationship between the two is also very nicely handled, seen largely through Cinder's eyes as she moves from suspicion to devotion in the time-honoured manner of the Doctor's companions.

But, my God, this story is bleak. Well, what do you expect, you might ask, reasonably enough. It's a story of universal war and prospective genocide, so of course it's a bit of a downer. Fair enough, but even at its darkest *Doctor Who* has usually – but not always, thinking of some later Fifth Doctor stories – found space for a little light alongside the shade, whether through humour or hope. Here, the results of the Daleks' experiments on themselves (in scenes that recall those set in the catacombs in *Revelation of the Daleks*), the trauma endured by Cinder and the sheer callousness of the Time Lords have a cumulative effect that is somehow deadening. The Doctor and Cinder aside, there's little humanity in the book – an absence that's somehow contrary to the spirit of *Doctor Who*.

It seems *Engines of War* is intended as a one-off, with no further stories planned for this incarnation of the Doctor. That's a pity. This novel is an undoubtedly impressive contribution to the mythology of the Time War – which, as we know, has underpinned *Doctor Who* since the show was revived – but it would be good to see the magnificent creation that is John Hurt's Doctor again in a rather less nihilistic outing. **HYWEL EVANS**

BBC
DOCTOR WHO
WAR CHANGES EVERYONE
EVEN THE DOCTOR
ENGINES OF WAR
GEORGE MANN

> **'Mann captures Hurt's Doctor beautifully, conveying the weariness and sadness that haven't yet quite eclipsed the man he was before the war.'**



Inside the TARDIS

BOOK IB Tauris
WRITTEN BY James Chapman
RRP £12.99

Widely regarded on publication of its first edition in 2006 as the best 'serious' history of *Doctor Who*, James Chapman's *Inside the TARDIS* has now been updated to include everything up to and including 2012's Christmas Special, *The Snowmen*. Chapters have also been added on spin-off shows *Torchwood* and *The Sarah Jane Adventures*. Whereas the first edition closed on a note of celebration and anticipation, following Russell T Davies' first season, this one is able to give much more detailed consideration to the show since its revival, including the differences – and continuities – between the eras of Davies and Steven Moffat. This is where Chapman's book is especially strong. Its account of how *Doctor Who* changed under different producers and script editors makes it indispensable.

It's Chapman's style of writing that makes the second edition of *Inside the TARDIS* another triumph. His approach is perfectly judged throughout: fair to the show without ignoring its occasional mis-steps, and informed by his own tastes and judgement while not allowing these to skew an impressively balanced perspective on the series.

The book also traces the major influences on the show throughout its history and considers its place in the wider British cultural and social context. As such, while it's an exaggeration to say that *Inside the TARDIS* will find much of a readership beyond *Doctor Who* fans, it genuinely is more than a history of one television programme, and is illuminating on the history of British broadcasting and the changing nature of making television. **HYWEL EVANS**

AUDIO

Breaking Bubbles

AUDIO DRAMA Big Finish
WRITTEN BY LM Myles, Mark Ravenhill, Una McCormack, Nev Fountain
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Jemma Churchill (Safira Valtris/Dr Maria Backhouse), Andy Secombe (Laris/Akros/Policeman), Jessica Knappett (Dr Ruth Horwitz)
RRP £14.99 (CD), £12.99 (download)

Featuring the Sixth Doctor and Peri, *Breaking Bubbles* is 'an anthology of four tales on the theme of perception' – but my perception is that the theme is less relevant than the quality of the individual plays.

First up is the title story, *Breaking Bubbles*, written by newcomer LM Myles, which sees the Doctor and Peri arriving in a garden on a vast spaceship, which just happens to be transporting the deposed leader of a galactic empire into exile. Said leader's followers, however, launch a rescue attempt that threatens to reignite an interplanetary war.

It's a gentle story, and at times a little too clear cut (Peri's anti-war polemic), but it benefits from a subtle central performance from Jemma Churchill as the deposed Safira playing cat-and-mouse games with her captors.

Of Chaos Time The by Mark Ravenhill, finds the Doctor unstuck in time. Encountering a baby who is infected by a time virus which ages him to death again and again, the story contains some very neat moments when the Doctor interacts with the unfortunate being.

There are also several scenes in which we're privy to the Sixth Doctor's thoughts. Colin Baker picks up these moments to add another layer to a character he's been playing on and off for 30 years. No mean feat.

The third story is *An Eye for Murder* by Una McCormack, in which Peri and the Doctor go undercover at an all-women's college at Oxford at the outbreak of World War Two, where political grievances confirm the adage that the university is just a microcosm of the wider society.

Posing as a famous author, forced to disguise her identity in a man's world, Peri gets to take the lead. The Doctor is merely her humble typist. It's a nice role reversal, which both Nicola Bryant and Colin Baker make the most of.

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER AND NICOLA BRYANT IN
BREAKING BUBBLES
AND OTHER STORIES
BY LM MYLES
MARK RAVENHILL
UNA McCORMACK
NEV FOUNTAIN
FEATURING
ALLISON McKENZIE
JESSICA KNAPPETT
BIG FINISH
FULL CAST AUDIO DRAMA

Lastly, *The Curious Incident of the Doctor in the Night-Time* – no prizes for guessing what Nev Fountain is pastiching. Unlike the earlier three episodes, which are all, to an extent, about life during wartime, this last story is suburban. Fountain throws in his trademark humour – alien gnomes – but it only makes the central tragedy of Michael, the autistic boy, all the more heart-breaking. Praise is due to Johnny Gibbon for his performance as Michael, and Fountain for writing, by a whisker, the best story in the set.

In the end, the theme of perception is barely relevant. What counts is that these are four good stories, and this is the best Sixth Doctor release for ages. **MATT MICHAEL**

The Abandoned

AUDIO DRAMA Big Finish
WRITTEN BY Nigel Fairs and Louise Jameson
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Stephanie Cole (Marianna), Mandi Symonds (One), Andy Snowball (Two), Nigel Fairs (Three)
RRP £10.99 (CD), £8.99 (download)

The most notable thing about this new Fourth Doctor Adventure is that it's co-written by Leela herself, Louise Jameson. But for anyone hoping that this would mean we'd have a *Predator*-style adventure of a wild huntress slaughtering aliens in a forest, calm yourselves. Instead, we get one of the most beguilingly off-the-wall Big Finish audios to date.

Across this latest series of Fourth Doctor plays there's run a theme of the Doctor educating Leela, and Leela's guilt over her father's death. *The Abandoned* takes both of these ideas, and weaves them into a story that's about the power of imagination, the apex of both art and science. As such, even though there's another play to come, this feels like the emotional climax of this run, putting Leela's relationship with the Doctor under the spotlight and paying off ideas set up in *The Evil One*.

It begins, ordinarily enough, with the Doctor trying to teach Leela about the Point of Stillness – a thoroughly inexplicable place between the past and the future that no TARDIS can ever visit, and from whence no Time Lord has ever returned. But Leela can hear screams, and the Doctor can hear a parrot. Somewhere in the depths of the TARDIS, a very old, very angry Time Lady is plotting her revenge.

Nigel Fairs, the other co-writer of *The Abandoned*, has previously written several fairy-tale-like *Companion Chronicles* stories featuring Leela. *The Abandoned* is in a similar vein, with strange leaps of logic, disconnected scenes and a dreamlike atmosphere. At times, the first episode of this tale is entirely baffling.

However, after several Fourth Doctor plays that have been straightforward action adventures, this is exactly what the range needed – like the 2011 TV episode *The Doctor's Wife*, this is a story that uses the inside of the TARDIS as a dangerous, mercurial space, older than human history. Even the Doctor isn't immune to its capriciousness, and Tom Baker gets to go charmingly insane, hacking the hat stand in half whilst talking to himself.

The second episode starts to make sense of the first, reuniting Jameson with her *Tenko* co-star Stephanie Cole as the imperious Lady Marianna. Cole gives a superb performance, matching Tom Baker's ability to dominate a scene, and needling Leela with revelations about the monsters that menaced her and her family.

Jameson isn't a vain writer – the Doctor probably gets more interesting material here than in any other play this series, and Marianna is given the scene-stealing moments. However, Leela's given both the funniest line – about the old woman in the shoe's attitude to childcare – and the most touching scene, as she faces up to her father's death.

Not every *Doctor Who* story can be like *The Abandoned* – and it won't be to everyone's taste. But for this listener, it stands out by virtue of being utterly different from any other Fourth Doctor audio story. Magic. **MATT MICHAEL**

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE ABANDONED
BY NIGEL FAIRS AND LOUISE JAMESON
STEPHANIE COLE
BIG FINISH
FULL CAST AUDIO DRAMA

Counter-Measures Series 3

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton, Justin Richards, Ken Bentley, John Dorney
STARRING Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams), Hugh Ross (Sir Toby Kinsella)
RRP £30.00 (CD), £25.00 (download)

Big Finish's latest box set takes us back to the height of the Cold War: a world of missile crises and spies coming in from the cold, when the white heat of the technological revolution was throwing up ever-more terrifying possibilities for global Armageddon. Against this backdrop, the Intrusion Counter-Measures Group holds the line against enemy aliens – human or not, investigating paranormal phenomena and extra-terrestrial incursions.

For those who haven't yet heard the first two series of *Counter-Measures* – why not? Go back and listen to them, and last year's *Doctor Who* crossover *The Assassination Games*, then come back for Series Three. It's in the same gritty vein – this is the early 1960s of the black and white *Avengers*: stark contrasts, and murky grey spaces, a long way from the technicolor whimsy of the Summer of Love. These four stories feature a world still in the shadow of the Second World War – bombed out buildings, memories of air raids, and the ever-present threat of the Soviet bloc.

The box set begins with *Changing of the Guard* by Matt Fitton, in which Counter-Measures' evasive boss Sir Toby Kinsella is hauled in front of a Whitehall committee to account for his actions at the end of Series Two. In his absence, the even more Machiavellian mandarin Templeton arrives to micro-manage Dr Rachel Jensen and her team, plotting to oust Kinsella for his own devious ends.

While Jensen and Group Captain Gilmore get caught up in Templeton's poisonous political games, Alison Williams investigates weird goings-on in the Soho underworld. It's a suitably grimy introduction to the collection, reminding us that despite its exotic role, *Counter-Measures* is a lot more down-to-earth than other *Doctor Who* spin-offs.

The Concrete Cage by Justin Richards is more like a Nigel Kneale story. Set in one of the brand-new high-rise blocks of flats springing up around London, it develops into a moving and genuinely spooky reflection on the memory of war, with a fantastic guest appearance by Michael Troughton.

Swapping the political shenanigans of *Changing of the Guard* for a much more intimate story of human frailty, *The Concrete Cage* uses a lot of vaguely plausible-sounding science (mainly delivered by Rachel, in full Dana Scully mode) as window dressing for a reflection on the importance of home, and the idea of London as a living rock strata. For this listener, it's the best *Counter-Measures* assignment to date.

Director-turned-author Ken Bentley writes the third episode, *The Forgotten Village*, which maintains the human angle of *The Concrete Cage*. Sir Toby dispatches Alison to reconcile with her sick father in the village of Lower Burford – at exactly the same time as the village becomes the centre of supernatural activity. Naturally, this fuels Rachel's increasing mistrust of Sir Toby, and tensions within the Counter-Measures team begin to reach breaking point when Alison falls under the influence of something from outer space.

The Forgotten Village explores Alison's background more thoroughly than any previous play – a welcome opportunity for Karen Gledhill, whose character is in many ways the heart of the group, to be more than a solid investigator. It also features a sweet blooming romance between Rachel and Gilmore. However, it's hard to shake the sense that *The Forgotten Village* is moving the pieces into place in readiness for the final story. Even so, concluding on a truly shocking cliffhanger that blows the team apart, this is really strong stuff.

The box set concludes with *Unto the Breach* by the ever-dependable John Dorney. With relations between the team at an all-time low, it's probably not the right moment to launch a daring cross-border raid into East Berlin to liberate a captive alien being. However, Sir Toby's increasingly reckless risk taking means that Rachel and Gilmore find themselves doing exactly that, posing as a married couple in the rag trade to slip past the Stasi and discover for themselves that nothing is exactly as it appears.

What's really enjoyable about *Unto the Breach* is that it's a true ensemble piece – as Rachel and Gilmore, Pamela Salem and Simon Williams are a supremely entertaining double act – particularly as Salem is playing Jon Pertwee's irascible Doctor to Williams' long-suffering Brigadier. Meanwhile, as Sir Toby, Hugh Ross gets to be more than just a slippery and unflappable civil servant, deducing that something is wrong, and taking surprisingly active steps to put things right.

With the Counter-Measures team out of Britain, though, it's the perfect opportunity for their enemies to start to move against them. Featuring the return of an old foe, the sub-plot of *Unto the Breach* simmers sinisterly until, at the end, it becomes the centre of the story – a story that promises to continue into Series Four. And given that this box set is the best yet, with four hits and no misses, Series Four can't come fast enough...

MATT MICHAEL

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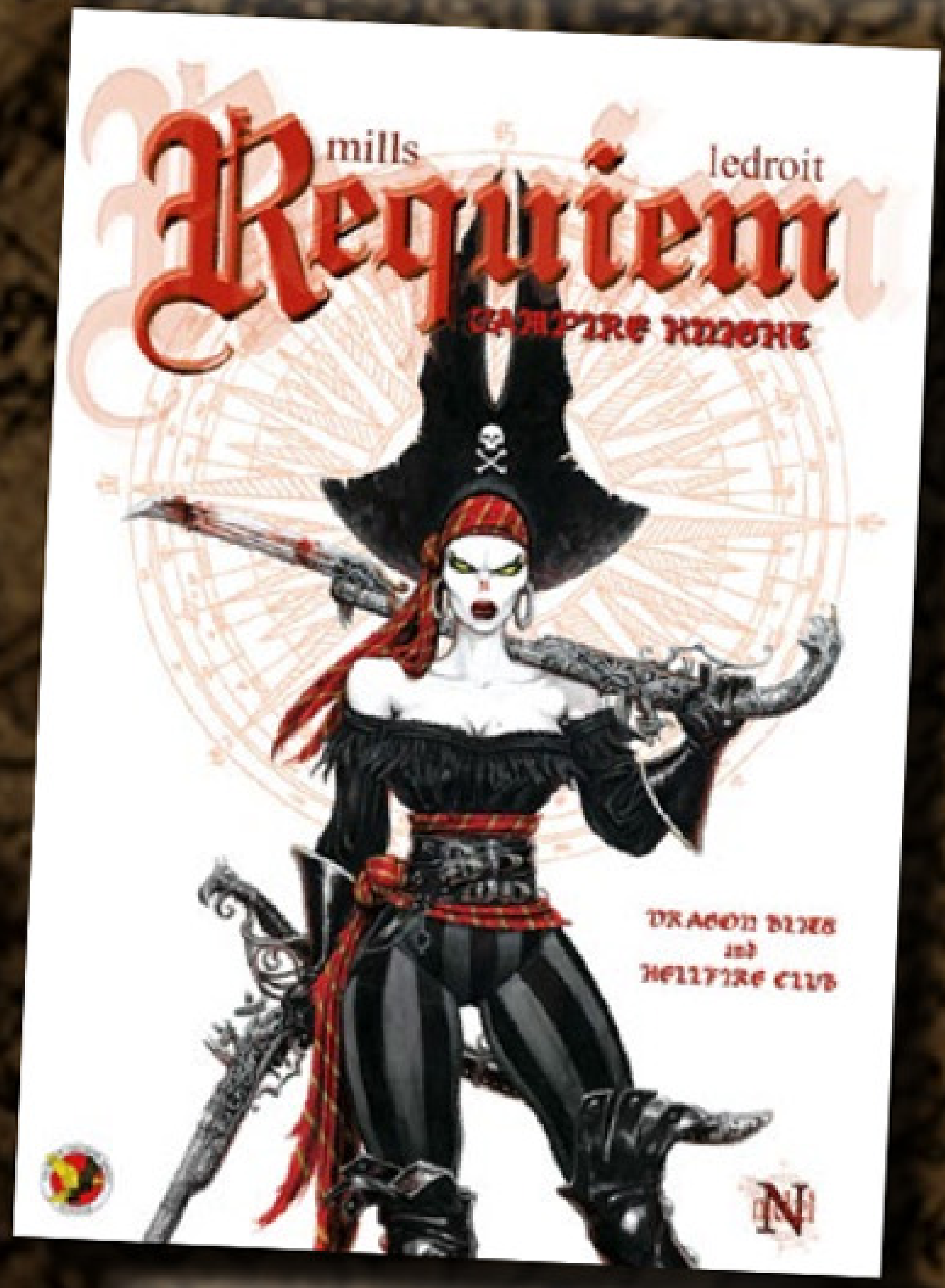
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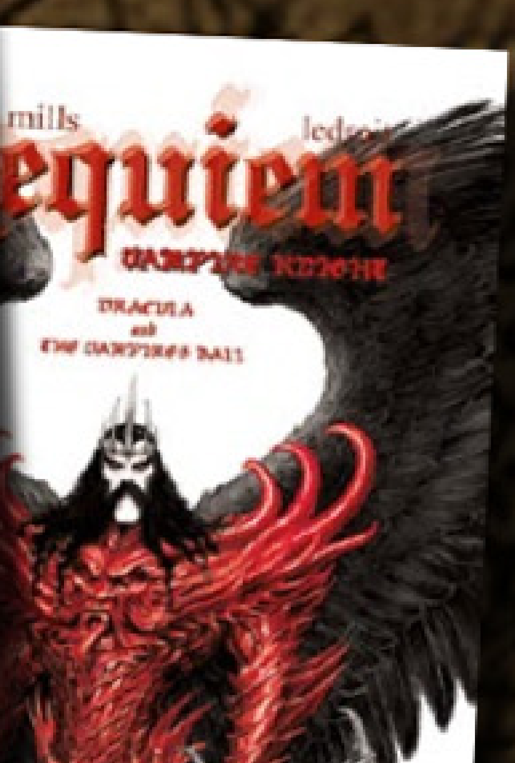
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Silhouette, The Crawling Terror & The Blood Cell

BOOKS BBC Books
WRITTEN BY Justin Richards, Mike Tucker, James Goss
FEATURING The Twelfth Doctor, Clara
RRP £6.99 each
RELEASED **11 SEPTEMBER**

There might be a whole new series unfolding on TV but, of course, the Twelfth Doctor's adventures don't end there. He'll soon be making his print début in three new novels written by some veterans of the range. We gathered the writers – Justin Richards (who also acts as Creative Consultant), Mike Tucker and James Goss – to talk about shepherding this new Doctor into the world of spin-off fiction…

DWM asks Justin how much he knew about the Twelfth Doctor before sitting down to write?

"Quite a lot – and not very much!" Justin laughs. "We had the first few scripts of the new season, so that gives you a good idea of what he says, his attitude and his relationship with Clara. But it's lacking the details of Peter Capaldi's performance – you get what he says, but not *how* he says it.

"You don't see the mannerisms, the gestures, all the indefinable Doctorish-ness that the actor will bring to the role. Of course, all the synopses and final drafts are approved by the BBC and they'll soon tell us if we've got anything wrong. So we have that safety net."

"There was also a fair bit of scouring the internet to try to find images or footage of the new Doctor that fans had shot in public locations," adds Mike. "Anything that helped to inform how he walked, or ran, or held his sonic screwdriver. Plus the photos of Capaldi in costume make it clear that he's a far more glowering presence than the previous two Doctors."

New adventures for Clara and the Doctor.

"It's a new Doctor, so it seemed like a good idea to keep everything fresh and new."

"Mike's right," says James. "There's definitely a moment early on in Episode 2 that made me go, 'Oh, well, *that's* different.' I've cheated, though, because my book is written by the villain. So he could just be getting the Doctor completely wrong!"

What makes the Twelfth Doctor different to his predecessors?

"He feels very much like a Doctor who hasn't been focus-grouped, if that makes any sense," James considers. "He's less likely to say stuff that's quirky or eccentric, and he's more likely to be downright rude – and not in a 'oh, that'll look cute as a gif' way…"

"He's still very much the Doctor, though," says Justin. "Terrance Dicks says that, when he regenerates, the character stays the same and it's just the details that change. Underneath, he has the same morality, the same enthusiasm for knowledge and passion for justice."

"I tend to agree with Terrance," says Mike. "The Doctor is fundamentally the same character in each incarnation. Unless you're deliberately trying to subvert the basic concept, as was tried with the Sixth Doctor, then there is a shorthand that you can use in writing the Doctor."

None of the new novels feature any returning enemies, which is perhaps something of a surprise…?

"We had Daleks and Cybermen in the novels last year," says Justin, "so it's good to step back from them for now. Also, it's a new Doctor so it seemed like a good idea to keep everything fresh and new. That said, if either James or Mike had come up with a terrific story featuring the Weeping Angels, or the Bandrils or the Plasmatons or whatever, we'd have discussed it."

"Wait," says James, indignantly. "You mean, I *could* have had old monsters if I'd asked?"

What can Mike tell us about his adventure?

"*The Crawling Terror* is a homage to the 'village beset by horrific threat' movies of the 1950s and 60s," Mike reveals. "*Village of the Damned*, *The Earth Dies Screaming*, things like that – plus classic *Doctor Who* stories like *The Dæmons* or *The Awakening*. With a touch of *Dad's Army* thrown in, too!"

"*The Blood Cell* is the first story with the Doctor entirely in prison," James says about his book. "We've had ones where he's spent a lot of time locked up, escaping, and then being locked up again – but this story is *entirely* about the Doctor being in prison. Oddly enough, the Doctor comes to regard it as a bit of a holiday… if it weren't for all the horrible deaths! It also features unusual uses for a spoon and a shopping trolley. The challenge of writing a book set in a prison is trying to include enough familiar prisony things without using all the clichés. Rest assured, there isn't a character called Knuckles."

"*Silhouette* is set in Victorian London," Justin explains, "and features the Paternoster Gang. Vastra and Jenny are investigating a murder – while Strax looks into a completely different murder. The Doctor and Clara are there investigating something else entirely, but I guess it'll come as no surprise to learn that the events are all related…"

As the Creative Consultant for the *Doctor Who* book range, Justin makes a lot of the big decisions about what might be coming up next. So – Justin, can you tell us a little about what's in store for the Twelfth Doctor in print?

"We're still finalising our plans for next year," Justin reveals, "and we should be announcing some exciting stuff soon. But it's safe to say that fiction has always been and definitely remains a very strong part of the BBC Books *Doctor Who* range…" **DAVID BRYHER**

BUY THEM BECAUSE… They're the very first novels to feature Peter Capaldi's Twelfth Doctor!

WHAT ARE THEY ABOUT?

SILHOUETTE

Marlowe Hapworth is found dead in his locked study, killed by an unknown assailant. This is a case for the Great Detective, Madame Vastra. Rick Bellamy, bare-knuckle boxer, has the life drawn out of him by a figure dressed as an undertaker. This angers Strax the Sontaran. The Carnival of Curiosities, a collection of bizarre and fascinating sideshows and performers. This is where Jenny Flint looks for answers. How are these things connected? As the Doctor and Clara join the hunt for the truth, they find themselves thrust into a world where nothing and no-one are what they seem.

THE CRAWLING TERROR

Gabby Nichols is putting her son to bed when she hears her daughter cry out. 'Mummy there's a daddy longlegs in my room!' Then the screaming starts. Kevin Alperton is on his way to school when he is attacked by a mosquito. A big one. Then things get dangerous. But it isn't the dead man cocooned inside a huge mass of web that worries the Doctor. It isn't the swarming, mutated insects that make him nervous. With the village cut off from the outside world, and the insects becoming more and more dangerous, the Doctor knows that unless he can decode the strange symbols engraved on an ancient stone circle, and unravel a mystery dating back to the Second World War, no-one is safe.

THE BLOOD CELL

An asteroid in the furthest reaches of space – the most secure prison for the most dangerous of criminals. The Governor is not impressed by the arrival of the man they're calling the most dangerous criminal in the quadrant. Or, as he prefers to be known, the Doctor. But when the new prisoner immediately sets about trying to escape, and keeps trying, the Governor sets out to find out why. Who is the Doctor and what is he really doing here? And who is the young woman who comes every day to visit him, only to be turned away by the guards? When the killing finally starts, the Governor begins to get his answers.

Mask of Tragedy

AUDIO DRAMA Big Finish
WRITTEN BY James Goss
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hector), Samuel West (Aristophanes), Alisdair Simpson (Cleon), Russell Bentley (Tyrgius/Slave Trader/Boy)
RRP £14.99 (CD), £12.99 (download)
RELEASED **30 SEPTEMBER**

Hector (Philip Olivier).

As Hector Thomas continues his travels with the Seventh Doctor, the spectre of the man he used to be is looming large.

"Poor old Hector looks just like Hex, but can't for the life of him *behave* exactly like Hex," explains writer James Goss. "He's trying his best. He's this slightly broken person, and everybody is pointing at him saying, 'You're just like that brilliant person who was our best friend, the most heroic and lovely person', and he's thinking, 'I'm not'.

"And then, all of a sudden, he's in ancient history, in a terribly complicated adventure. While he's thinking, 'I just want to go to the beach,' the Doctor is saying, 'Let's walk down this dark corridor towards a scary noise!' Hector is just thinking, 'Have you ever *seen* a horror film?!'"

It was script editor Jonathan Morris who suggested Hector visit the past…

"I said, 'Can I do Ancient Greece, please?'" James recalls, "because I'd just been re-reading Aristophanes and I wanted to re-read some more. Jonny said, 'Ooh that's not been done'."

Where does James' interest in Aristophanes come from?

"I studied him when I was at school, and the great thing about Aristophanes is that it's *still* funny," he enthuses. "When I was doing research for this, I found a brilliant recent Broadway musical production [Sondheim's *The Frogs*] of one of his plays, starring Nathan Lane, that I listened to at the gym, and it was very funny. Aristophanes can still sell out the West End today. Everything he does is very funny and lovely – but also poetic, and beautiful, and charming."

The Doctor's relationship with Aristophanes in *Mask of Tragedy* was inspired by some real-world history.

"Greek playwrights would have a sponsor," James explains. "Aristophanes' sponsor was a doctor – all it says is 'hired by a doctor' and 'the doctor was his sponsor' – so you think, 'Wouldn't it be brilliant if it turned out the Doctor had been sponsoring all Aristophanes' plays?' It also gives you the whole idea of Athens – which is a city under siege and in famine – when the Doctor turns up, and all he wants to do is put on a play. That's fun."

Even the more fantastical elements are grounded in Ancient Greek ideas…

"The army of the living dead comes from a lovely play in which the city is taken over by worship of the god Dionysus, and the entire city runs around insane," grins James. "And I thought 'Oh, that's effectively a zombie army!' The insect is actually from Aristophanes' play *Peace*, where the hero flew to heaven on a giant dung beetle. I thought, 'What if there really was a giant alien beetle in Athens at the time?', simply because Aristophanes wrote one…" **DAN TOSTEVIN**

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WHAT'S IT ABOUT?

Athens, 421 BC. The birthplace of theatre. The Doctor has decided to show Ace and Hector how it all began, with help from the great comedian Aristophanes. But life in Athens is no laughing matter...

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SEPTEMBER

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THURSDAY 18

MAGAZINE

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TUESDAY 30

CD - AUDIO DRAMA

■ ***Philip Hinchcliffe Presents Box Set*** by Philip Hinchcliffe, adapted by Marc Platt. [Fourth Doctor, Leela] Big Finish £55.00 See page 68

■ ***Domain of the Voord*** by Andrew Smith [First Doctor, Ian, Susan, Barbara] Big Finish £14.99 See page 94

■ ***Mask of Tragedy*** by James Goss [Seventh Doctor, Ace, Hector] Big Finish £14.99 See page 93

■ ***Signs & Wonders*** by Matt Fitton [Seventh Doctor, Ace, Hector] Big Finish £14.99 See page 94

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Signs & Wonders

Philip Olivier and the cast of *Signs & Wonders*.

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hex), Jessica Martin (Reverend Janet Green)
RRP £14.99 (CD), £10.99 (download)
RELEASED 30 SEPTEMBER

Hector Thomas – known, until he returned from death with his memories erased as Hex – has suffered during his time with the Doctor. "He is this Prince of Sorrows," laughs writer Matt Fitton. "He's had all sorts of horrors visited upon him. He's had a pretty rough ride."

Now, it's time for that ride to end. "Jonny Morris, who script-edited this story, was very keen for it to be a definite ending," asserts Matt, who has been with the character since the beginning.

"I was a Big FInish subscriber, so I followed them all as they came out, and yeah, like everyone else, was waiting with bated breath to find out what happened after the end of *The Angel of Scutari*, and blown away by *A Death in the Family*. It was a huge privilege to get to jump aboard that Hex rollercoaster as a writer, and it's very satisfying to get to see that story through to the end."

Former companion Sally Morgan is back for her friend's final adventure. "It was nice to be able to play that to its conclusion as well," smiles Matt, "to do three Sally Morgan stories as part of the whole Hex arc, and make everything fit together. I sow little seeds in stories as I go along anyway, which may or may not end up being picked up, so it's nice to tie up lots of loose ends."

Signs & Wonders starts by taking Hector back home.

"Jonny just wanted it to be an ending, and it was fairly open as to how I ended it, as long as it was an exciting story told well, so the setting and the story and the process was all left pretty much up to me," Matt recalls. "I wanted to go back to Liverpool again, because it feels right for Hex to have significant moments in his life occur there, and once I'd got that setting, then it was about tapping into the whole vibe of something dangerous or powerful lurking under the earth of the north. I should credit [fellow Big Finish writer] Ian Potter who, when we were talking about the Liverpool setting of *Afterlife*, made some suggestions about looking at legends of Liverpool. There's that huge history of folklore, set in a port town where you've got this trade with the world. All these different people pass through it, positive and negative. So when I wanted to find a villain, I looked at the legends..."

As his story concludes, will Hector/Hex finally escape the usual suffering?

"I just wanted to give him an ending which was in keeping with everything that had gone before and would feel not contrived," says Matt. Some people are going to guess what it might be. Some people, it may be a surprise to. But I think it's in-keeping with his character. Is Hector the end of this story? Or does something good come out of it? He's died before – it doesn't mean he can't die again..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's an emotional farewell to an incredible companion.

WHAT'S IT ABOUT?

The Doctor, Ace and Hector arrive in Liverpool to find the city in the grip of apocalypse fever. Meanwhile, in the river Mersey, hideous, slug-like creatures are stirring...

Domain of the Voord

AUDIO DRAMA Big Finish
WRITTEN BY Andrew Smith
STARRING William Russell (Ian Chesterton), Carole Ann Ford (Susan), Daisy Ashford (Amyra), Andrew Dickens (Jonas Kaan/Tarlak), Andrew Bone (Pan Vexel/Nebrin)
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £14.99 (CD), £10.99 (download)
RELEASED 30 SEPTEMBER

Although *The Early Adventures* – a new series of full-cast audio dramas for the First and Second Doctors, which begins this month with *Domain of the Voord* – has been seen as the successor to *The Companion Chronicles*, it was inspired by another recently-ended Big Finish range: *The Lost Stories*.

"They're part-narrated, and part-full-cast," explains writer Andrew Smith. "The Doctor and Barbara are the only two characters in the piece who aren't voiced directly by their own actor – all the other characters are played by our cast."

As with the *Lost Stories*, the lead actors voice their own characters (in this case, William Russell and Carole Ann Ford reprise the roles of Ian and Susan), as well as providing third-person narration which covers, via reported speech, the dialogue of characters whose performers are no longer with us (in this case, the First Doctor and Barbara). "What we tried to do with it as well was try to emulate the narrated soundtracks of the earlier series," adds Andrew. "With the BBC soundtracks for one of the missing episodes, typically what you'd get there is narrative at the beginning of the scene, then let the dialogue take you through it, and we tried to do that.

"On the first day in the studio, we tried to replicate the RP of the time, the pronunciation of the actors, as if it could have been lifted from the 1960s. There were things as well where I used language, when one character is talking about another character having hit somebody, like 'You knocked his block off', which I wouldn't put in a contemporary story. It was quite nice to evoke that feel of something that might have gone out on TV in the 1960s."

What's the format of *The Early Adventures* like to write?

"It took quite a bit of Episode One to really get into it, and then it became a very good format to work with. You can use the narration for passage of time in a way that you can't with a fully spoken drama. I guess it allows you to paint nice descriptive passages without it having to find a way for it to come naturally as part of the dialogue – instead of 'Oh look over there, there's a large dome coming out of the water with a jetty round it', you get to describe that, and *then* the characters can react to it."

Andrew's story features the Voord, who appeared in the 1964's *The Keys of Marinus*.

"They're almost a blank canvas, because there's so little we know about them", he observes. "They featured in a six-part story, but they only actually appeared in two of those episodes. There are very few clues, actually, to their background. I think the thing I took away from the TV series is that they *look* great.

"It's evident from *The Keys of Marinus* that they're only dressed like that to get themselves across the acid sea," Andrew continues. "It's also clear that those angular heads are helmets, not their actual heads, because in *The Keys of Marinus* one of the Voord succumbs to acid and disintegrates inside his suit, and the TARDIS crew find his submersible, lift out the suit, and it's got the helmet attached to it. I did a list of what I wanted to do, and one of them was to credibly keep that look, and explain it."

His solution ended up having wider implications for the Voord, their society, and their motivations – and has moments of darkness.

"I think that's going to be quite impactive," Andrew grins. "Carole Ann Ford did say, 'There are bits of it that are quite horrible'..." **DAN TOSTEVIN**

> "It was nice to evoke the feel of something that might have gone out in the 60s..."

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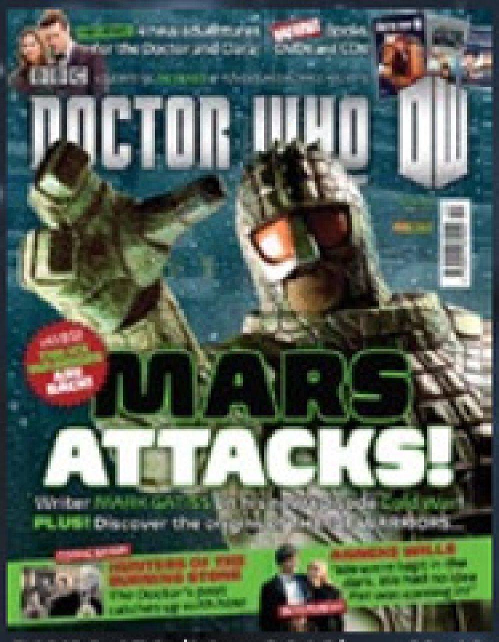
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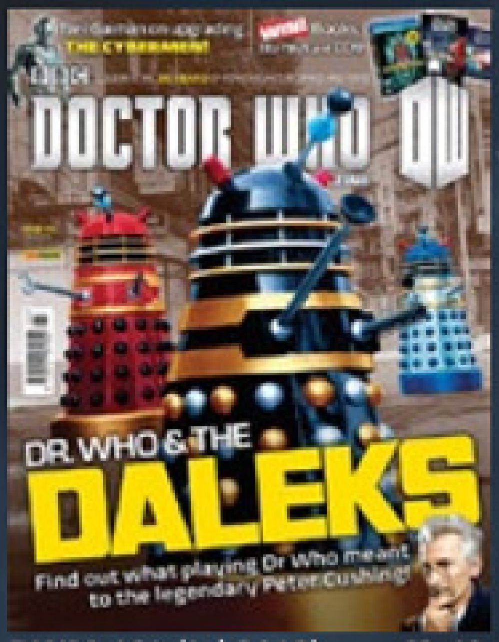
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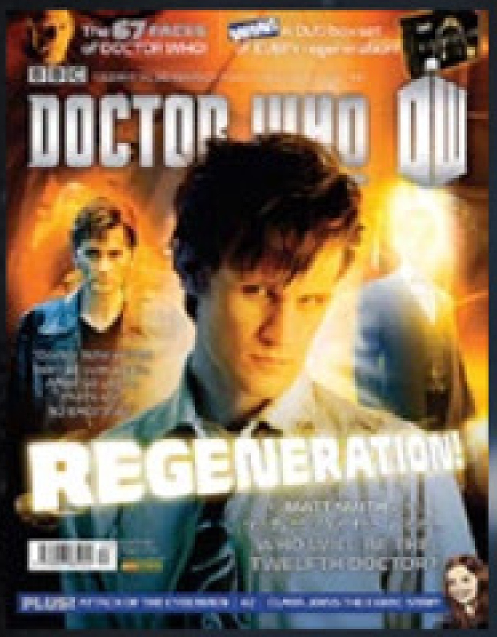
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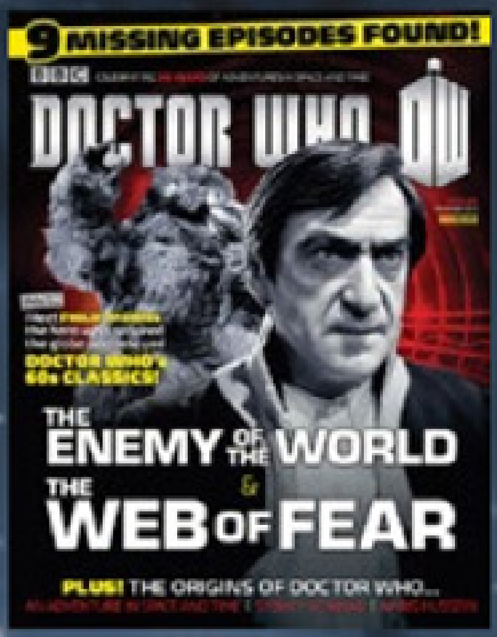
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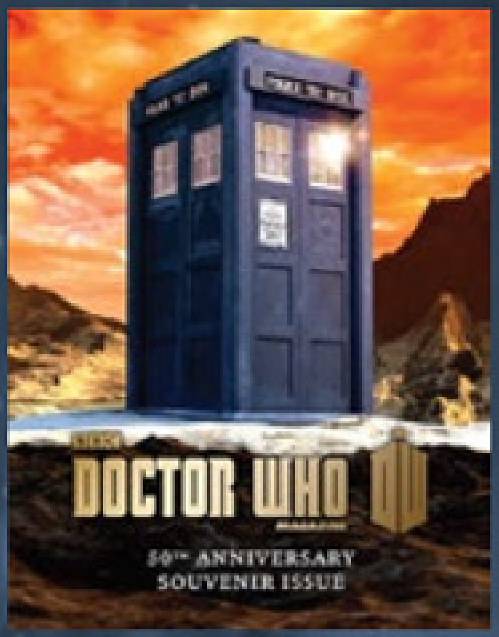
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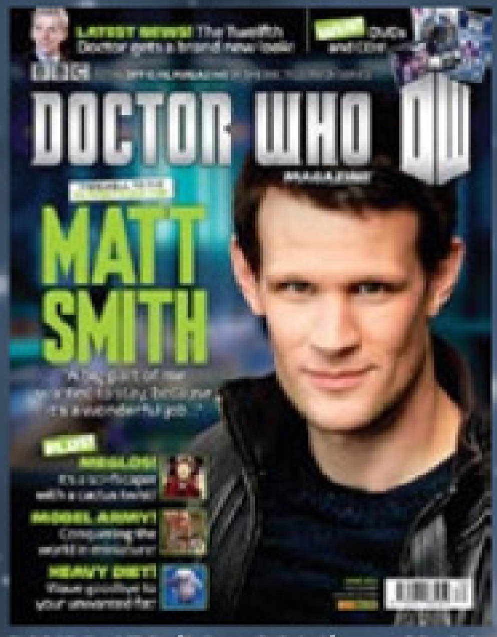
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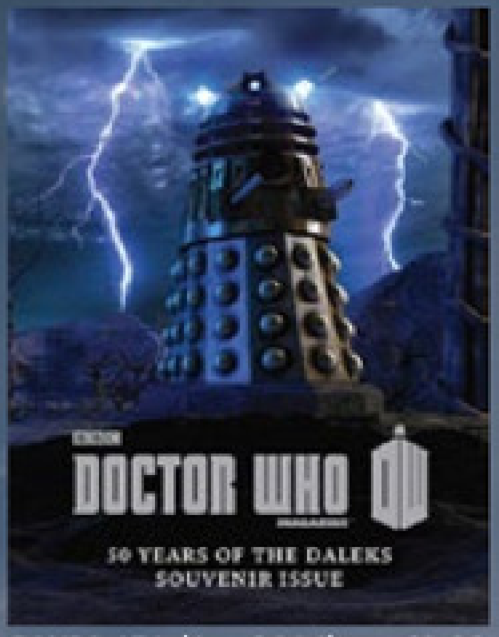
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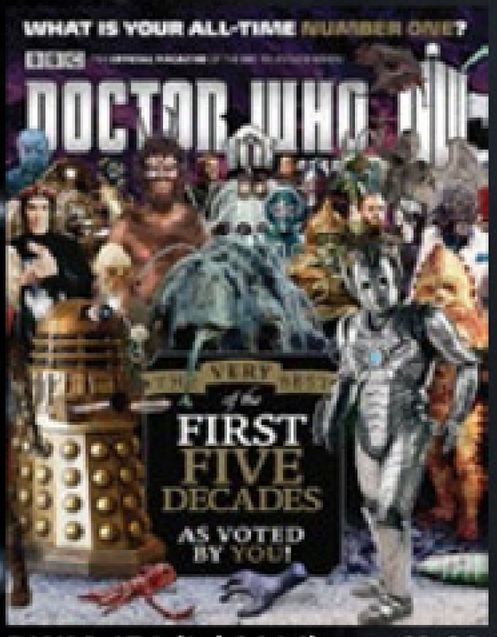
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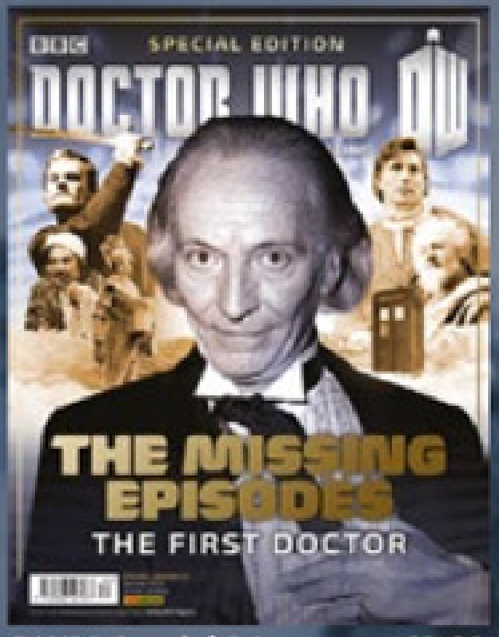
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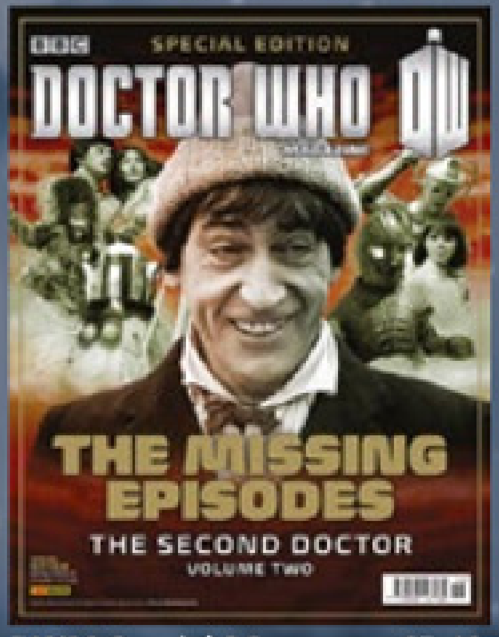
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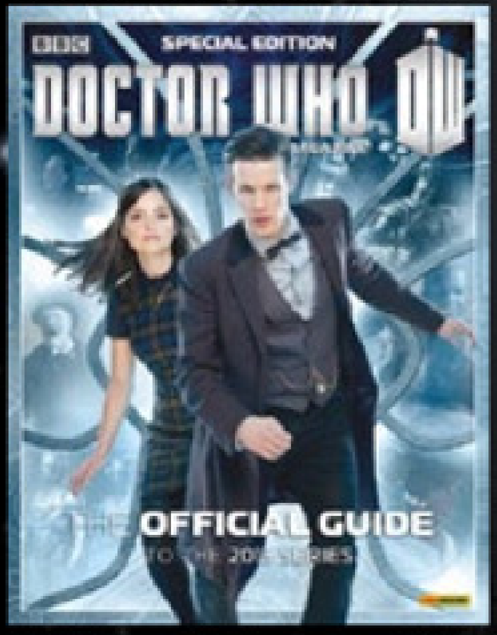
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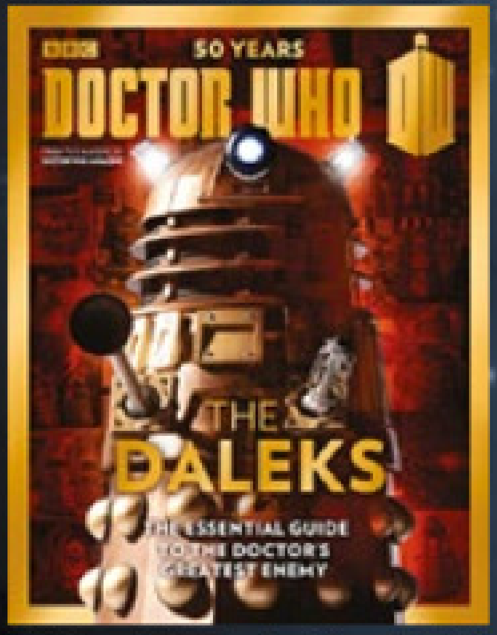
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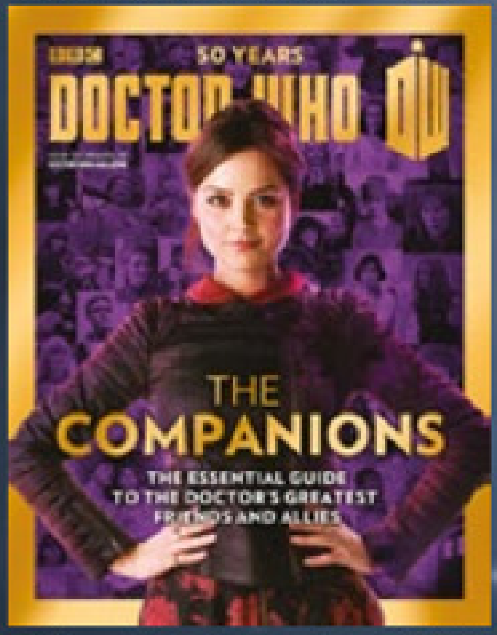
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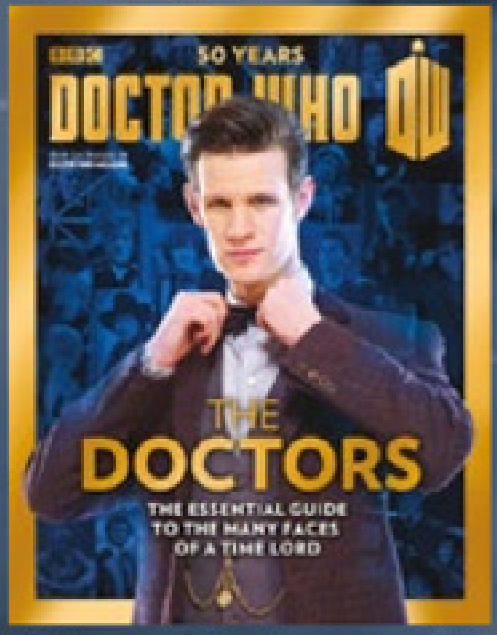
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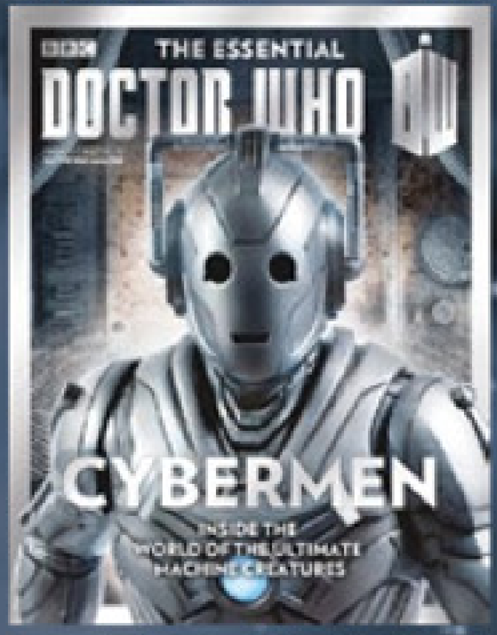
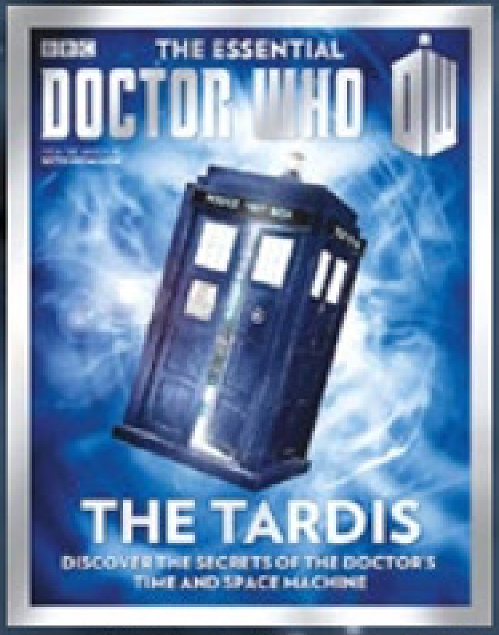

Essential Doctor Who #1 £6.99


Essential Doctor Who #2 £6.99

Now available on your iPad and iPhone

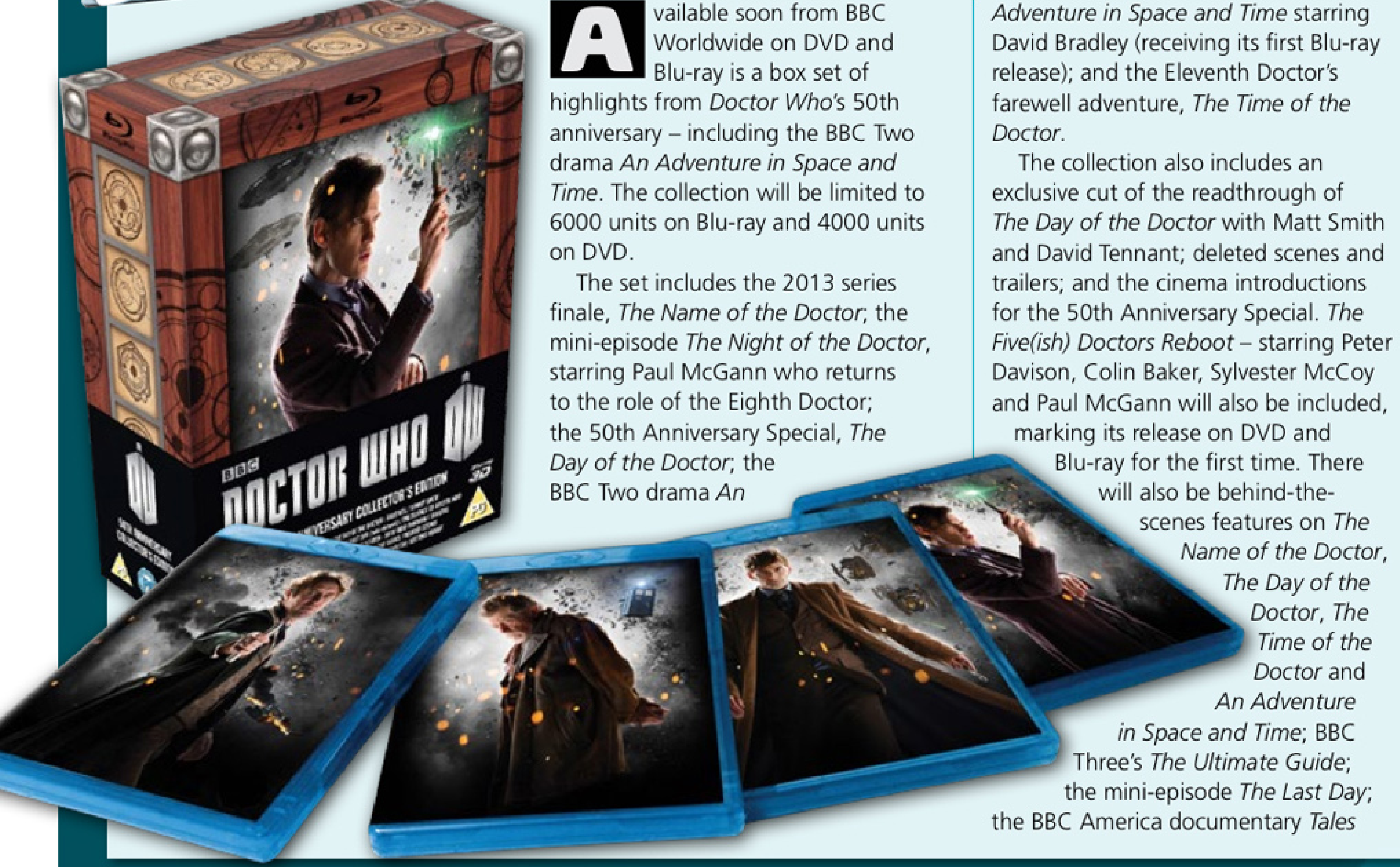
Download on the App Store

Prices correct as of August 2014, but are subject to change.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* box sets, CDs and books!

WIN! 50TH ANNIVERSARY COLLECTION BOX SET!



Available soon from BBC Worldwide on DVD and Blu-ray is a box set of highlights from *Doctor Who*'s 50th anniversary – including the BBC Two drama *An Adventure in Space and Time*. The collection will be limited to 6000 units on Blu-ray and 4000 units on DVD.

The set includes the 2013 series finale, *The Name of the Doctor*; the mini-episode *The Night of the Doctor*, starring Paul McGann who returns to the role of the Eighth Doctor; the 50th Anniversary Special, *The Day of the Doctor*; the BBC Two drama *An Adventure in Space and Time* starring David Bradley (receiving its first Blu-ray release); and the Eleventh Doctor's farewell adventure, *The Time of the Doctor*.

The collection also includes an exclusive cut of the readthrough of *The Day of the Doctor* with Matt Smith and David Tennant; deleted scenes and trailers; and the cinema introductions for the 50th Anniversary Special. *The Five(ish) Doctors Reboot* – starring Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann will also be included, marking its release on DVD and Blu-ray for the first time. There will also be behind-the-scenes features on *The Name of the Doctor*, *The Day of the Doctor*, *The Time of the Doctor* and *An Adventure in Space and Time*; BBC Three's *The Ultimate Guide*; the mini-episode *The Last Day*; the BBC America documentary *Tales from the TARDIS*; the BBC America documentary *Farewell to Matt Smith*; *The Science of Doctor Who* with Brian Cox; and the 2013 *Doctor Who* Prom, also marking its first release.

The *Doctor Who 50th Anniversary Collection* is released on 8 September, priced £40.84 (DVD) or £45.95 (Blu-ray) and is available to pre-order from the BBC Shop now.

Thanks to BBC Worldwide, we have **THREE** Blu-ray box sets to give away and **THREE** DVD sets. To be in with a chance of winning a set for yourself, just answer the following question:

***The Time of the Doctor* took place in which town on the planet Trenzalore?**

- A Christmas
- B Easter
- C Third Sunday After Pentecost

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this worrying thought: "AM I HAVING A MID-LIFE CRISIS?"

WIN! TWELFTH DOCTOR AND CLARA BOOKS!

The Twelfth Doctor's TV début this month is rapidly followed by his first adventures on the printed page as BBC Books publishes three new *Doctor Who* novels.

The hardback books are *Silhouette* by Justin Richards – with the Paternoster Gang joining the Doctor and Clara; *The Blood Cell* by James Goss; and *The Crawling Terror* by Mike Tucker.

All three novels will be published in hardback on Thursday 11 September, priced £6.99 each. We have **FIVE** sets of all three novels to give away to readers. To be in with a chance of winning a set for yourself, just tell us the answer to the following question:

As well as being an author, in what other area has Mike Tucker worked on *Doctor Who*?

- A Visual Effects
- B Make-up
- C Catering

Phone **09011 542 222** to enter (51p per call), or post your entry to the address below, starting with this alien order: "REMAIN CALM, HUMAN SCUM."

WIN! DOMAIN OF THE VOORD CD!

In September, Big Finish Productions launches *Doctor Who – The Early Adventures*, a new series of audio dramas, telling new stories featuring the first two incarnations of the Doctor. The first release in the series is *Domain of the Voord* by Andrew Smith, featuring the First Doctor, and starring William Russell as Ian Chesterton and Carole Ann Ford as Susan.

The Doctor, Susan, Ian and Barbara land on the planet Hydra, where they find themselves pitched into battle against the Voord, the ruthless enemy they last encountered on the planet Marinus. In the capital, Predora City, they will learn the truth of what it means to be a Voord. And that truth is horrifying...

Domain of the Voord is released on 30 September, on CD for £14.99 or to download from *www.bigfinish.com* for £10.99. We have **FIVE** CDs to give away; just answer this question, and a copy could be yours:

In *The Keys of Marinus*, what did the Voord's rubber suits protect them from?

- A A sea of acid
- B A sea of water
- C A sea of treacle

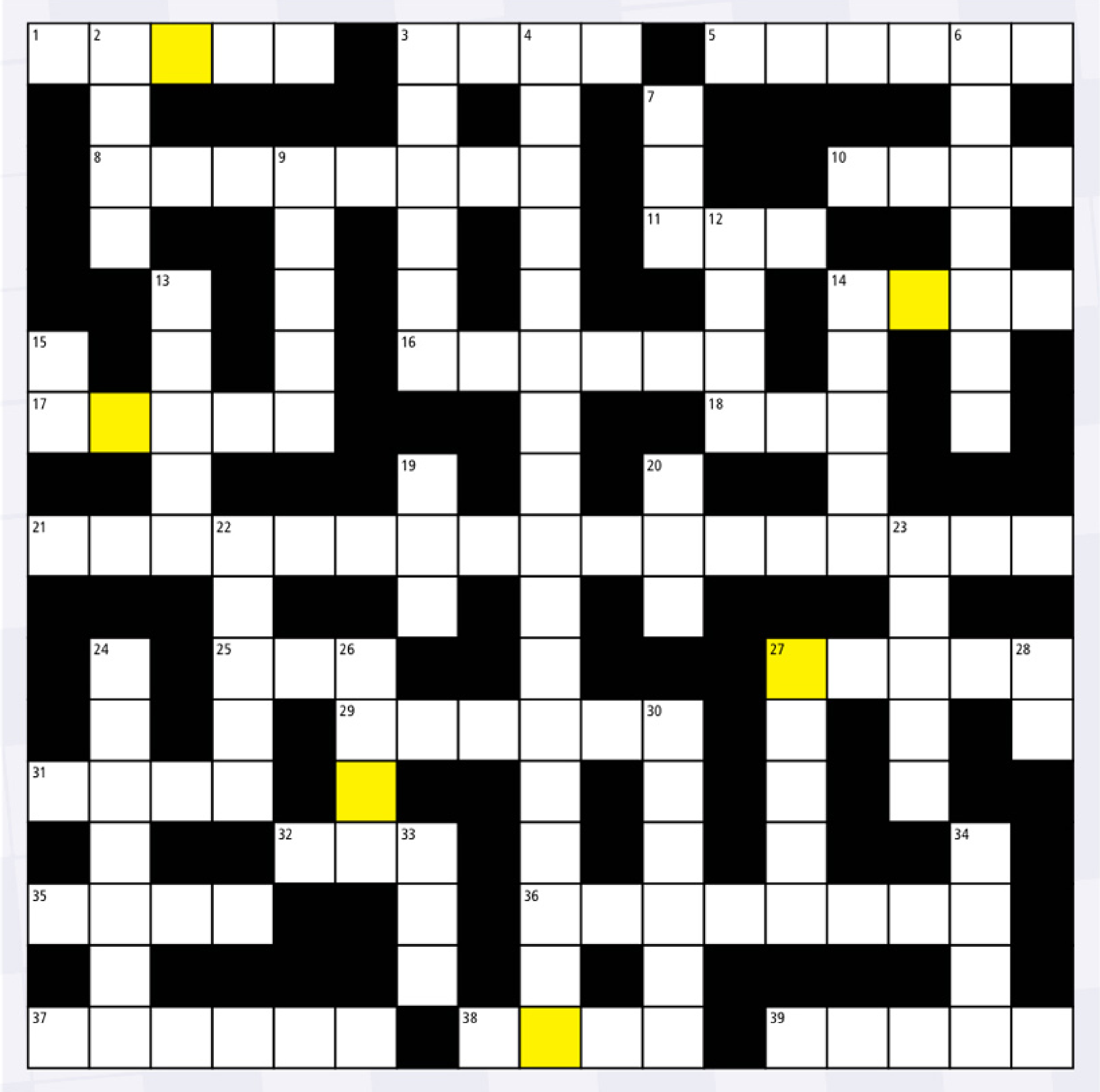
Phone **09011 542 223** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this boast: "I, YARTEK, AM IN CONTROL NOW!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 21 August 2014 and close at midnight on Wednesday 17 September 2014. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 477, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 20 September 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know Quinnis from Quintus? Then why not pit your wits against this perplexing puzzle?



ACROSS

1 Found above Sardicktown – _____ layer (5)
3 (and 27 Down) Planet visited by the Fourth Doctor (4,5)
5 (and 29 Across) Director of *The Reign of Terror* (6,6)
8 Spin-off that introduced Kate Lethbridge-Stewart (8)
10 (and 37 Across) The Doctor may be advised to take one at the beginning of the new series (4,6)
11 Production code of *The Green Death* (1,1,1)
14 The Axons thought one of these was an animal we use for food (4)
16 Neanderthal encountered by the Doctor (6)
17 Susan left the Doctor to marry him (5)
18 Madame Kovarian scanned Melody Pond's searching for Time Lord characteristics (1,1,1)
21 'Undesirables' known to visit the Pyschic Circus on Segonax (8,4,5)
25 The Doctor joked a decent one would give Clara's turkey "an even chance" (3)
27 A UNIT officer (5)
29 See 5 Across
31 Days before Monarch's ship reached Earth (4)
32 Production code of *Invasion of the Dinosaurs* (1,1,1)
35 Radiation produced by the rocket bound for Utopia (4)
36 The Rani planned to turn it into a time manipulator (8)
37 See 10 Across
38 An old friend of Ace (4)
39 Jackie Collins novel that was the basis for one of the Anne Droid's *Weakest Link* questions (5)

DOWN

2 (and 26 Down) Associate of Richard Lazarus (4,4)
3 (and 13 Down) Rare mineral found on Varos (6,5)
4 The Dark Tower (3,4,2,8)
6 Possible title of Slaar, Izlyr and Azaxyr (3,4)
7 The Fifth Doctor mistook one for a Dalek (3)
9 How the Doctor turned up for Christmas dinner with the Oswalds (5)
12 Part of the expedition to Deva Loka (4)
13 See 3 Down
14 Sacred _____ – kept by the Sisterhood of Karn (5)
15 Second-in-command on Bowie Base – __ Gold (2)
19 Science officer on the Sanctuary Base set up near Krop Tor – ___ Scott (3)
20 (and 28 & 33 Down) How Yrcarnos described his equerry Dorf – a great ___ __ ___ (3,2,3)
22 A space pirate (5)
23 Fiancé of the Runaway Bride (5)
24 Investigated TOMTIT with Dr Cook (7)
26 See 2 Down
27 See 3 Across
28 See 20 Down
30 Oil man who called UNIT to Tullock (6)
33 See 20 Down
34 A companion of the Doctor (4)

WIN! DALEK PATROL SHIP TOY!

New from Character Options is the *Doctor Who 3.75 inch Dalek Patrol Ship and Pilot*, the latest in their series of highly detailed *Doctor Who* toys and figures. The Dalek Patrol Ship includes a real working cannon, allowing you to lock onto your target, press the button, and fire! The set includes pop-off armoured flight panels and an exclusive 3.75-inch Dalek action figure with a bronze and black colour scheme. The *Dalek Patrol Ship and Pilot* is suitable for ages 5+ and is available now, priced £19.99. Thanks to Character Options we have **FIVE** sets to give away to the readers who can complete the prize crossword and rearrange the letters in the yellow squares to form a member of the Doctor's own race...

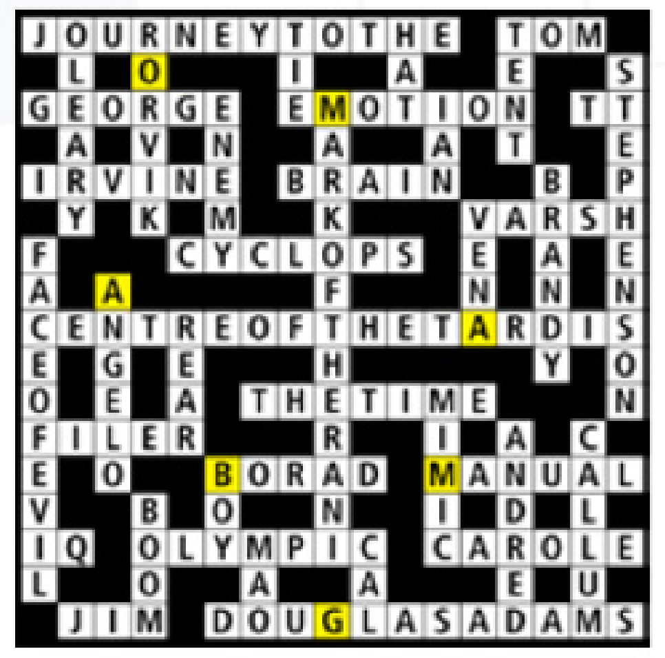
Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with this: "ELEVATE!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 21 August and close at midnight on Wednesday 17 September 2014. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 20 September 2014.

Doctor Who
Exclusive Dalek Pilot figure
Firing cannon!
With pop-off armoured flight panels!
Dalek Patrol Ship & Pilot
5+

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MAGAMBO

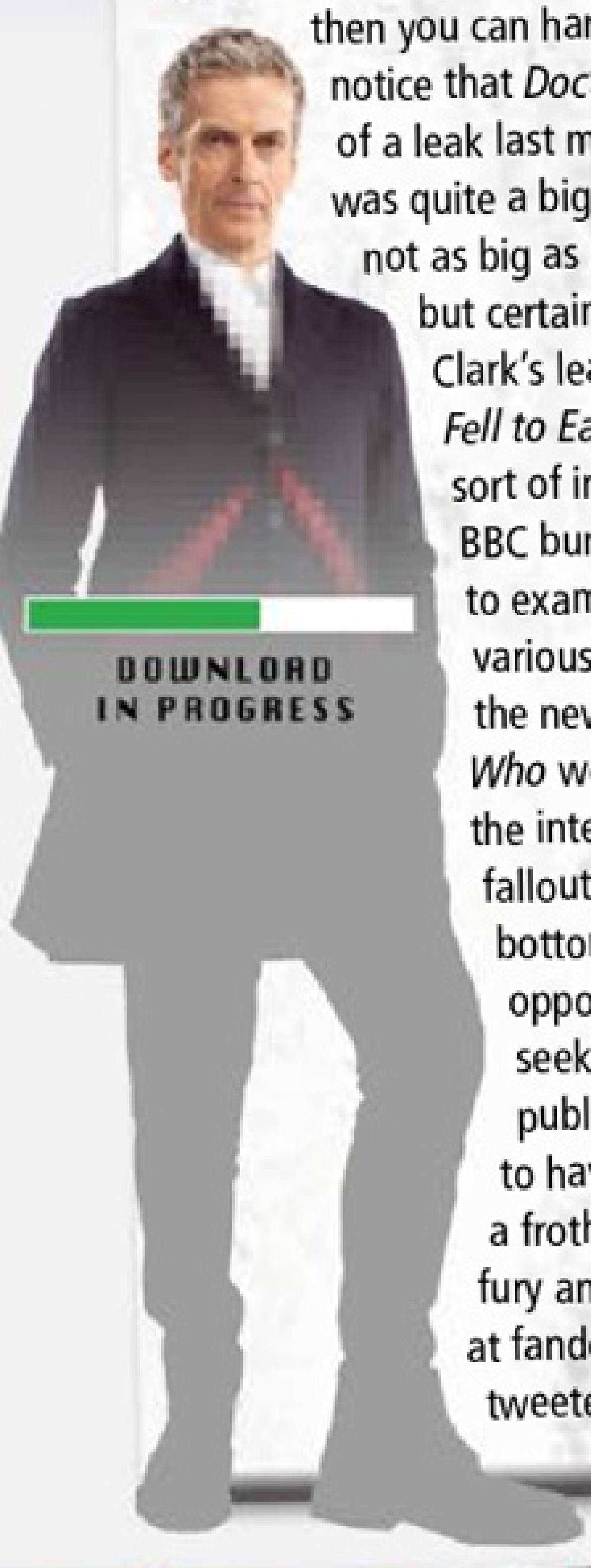
WOTCHA!

The page that lives with the dirt of the past – and I can tell you that the old crimes besmirch the fingers. **BY THE WATCHER**

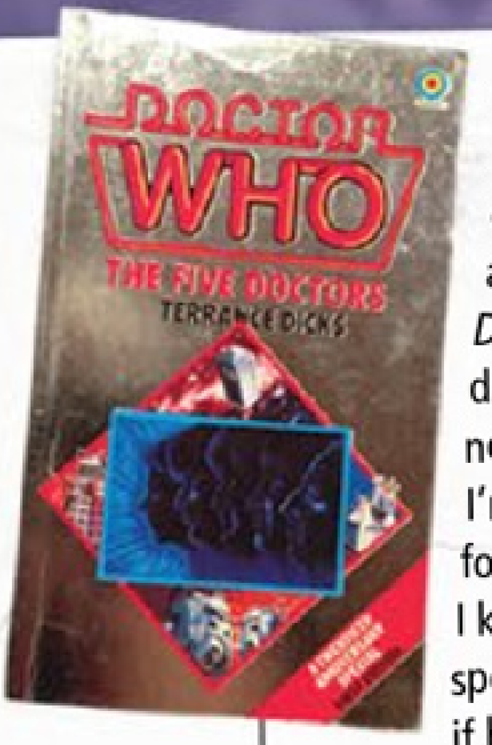
A History of Doctor Who in 100 Objects...

#48

THE NOVELISATION OF THE FIVE DOCTORS



Assuming you're the sort of person who reads this magazine (which, self-evidently, you are), and further assuming you haven't been hiding under a rock for the past few weeks (although if you have, that's cool – I'm not here to judge), then you can hardly have failed to notice that *Doctor Who* sprang a bit of a leak last month. As leaks go, it was quite a big one too – perhaps not as big as a Julian Assange leak, but certainly bigger than Candy Clark's leak in *The Man Who Fell to Earth*. Owing to some sort of intra-departmental BBC bungle too boring to examine in any detail, various bits and bobs from the new season of *Doctor Who* were dribbled onto the internet. The standard fallouts ensued: smacked bottoms, abject apologies, opportunistic sensation-seeking from certain publications which ought to have known better, and a frothy mixture of righteous fury and illicit excitement at fandom's loopier end, as tweeters and forum posters wrestled with the temptation to pluck the forbidden fruit while simultaneously calling for the heads of various randomly selected individuals to be displayed on stakes outside Broadcasting House by way of atonement for their incompetent, heinous and imaginary roles in this unprecedented global disaster.



In the end, though, exasperating though the whole affair might have been, nobody died. And hey, it's not as if this sort of thing hasn't happened before. Only last year, there was an unfortunate mishap which saw Blu-ray copies of *The Name of the Doctor* mailed out to purchasers ahead of transmission – and back in 2005, an early cut of *Rose* was leaked onto the web before the Eccleston series had even finished shooting.

But you know, all these newfangled cock-ups are just so many Johnny-come-latelys. The original leak – the one which, for us old lags, will forever eclipse them – dates back more than three decades. In November 1983, a week or so before the transmission of *Doctor Who*'s hotly anticipated 20th Anniversary Special, copies of the Target novelisation of *The Five Doctors* unexpectedly appeared in British bookshops. On that fateful day, in branches of WH Smith up and down the country, hearts skipped beats, wallets were fumbled for, and school uniform pockets were ransacked for loose change. I can't be alone in recalling the exquisite torture of the bus journey home that afternoon: edging the shiny silver book out of its paper bag for a sneaky peek, flipping it open for a split second at a random page, spying the words "It's a Yeti!", and then slamming it shut and guiltily stuffing it away again. I lay in bed that evening in transports of agony: should I set the book aside until after transmission, or should I take the plunge and read it straight away? Willpower prevailed in the end, and I banished the book to a cupboard until after *The Five Doctors* had aired. Plenty of fans didn't, and that's fine – as I said, I'm not here to judge – but personally, I'm rather proud of that teenage boy for choosing the path of abstinence. I know he would have significantly spoiled *The Five Doctors* for himself if he'd read the book first, and I'm still grateful to him for defying temptation and holding on for a week.

Ah, but that was then and this is now, and there's a school of thought which maintains that in these more sophisticated days of social media and non-stop wraparound pop-up multi-platform infomania, it's simply impossible to avoid these things once they're out there in the public domain. I've looked into this theory, and have discovered that it's a great big pile of twaddle. It's actually very easy to avoid spoilers (trust me – I'm a Kate Bush fan with tickets, and right now there is literally nothing you can tell me about avoiding spoilers). It's even easier to avoid going online and searching out some leaked episodes of *Doctor Who* and downloading them and watching them. When my generation of fans held that prematurely distributed novelisation of *The Five Doctors* in our hot little hands all those years ago, we faced the old truism about opening our presents before Christmas – and in the internet age that hasn't changed one bit. Sure, we can go ahead if we like, but let's not fool ourselves that it's anybody's decision but our own. As Jon Pertwee so rightly says in the last episode of *Inferno*, free will is not an illusion.

But anyway, pah. Here's the important thing: it's the new season of *Doctor Who*. In the end, nothing can ever spoil that.

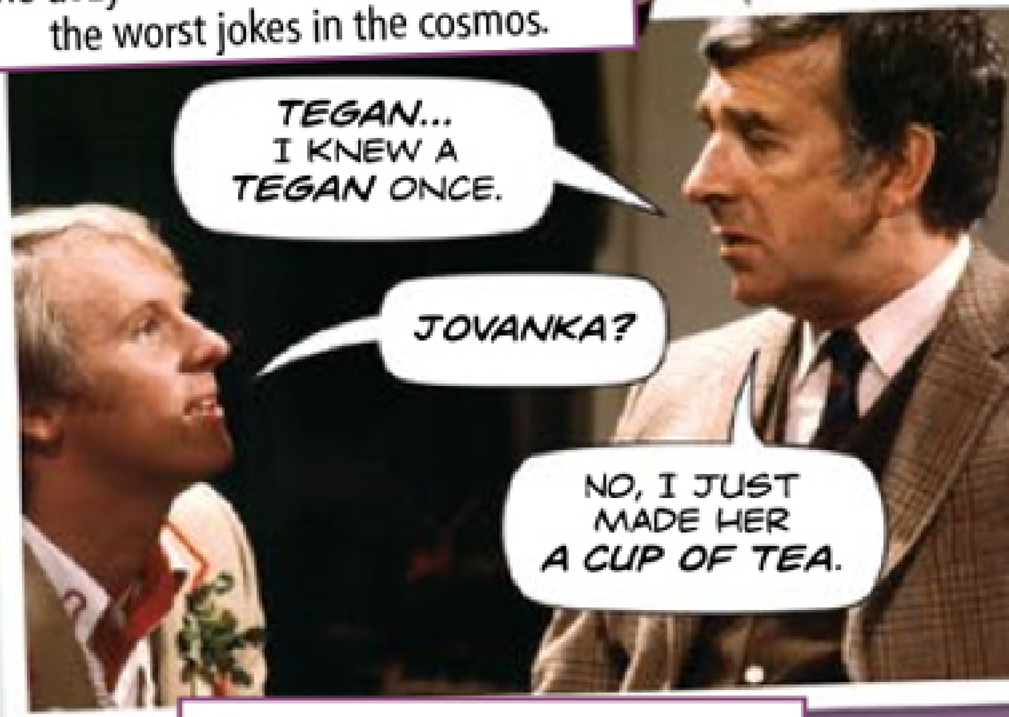
IN A NUTSHELL: Deep breath... he's back!

BAKE-OFF TOP TEN

- ECCLESTON CAKES
- MACRAROONS
- KEY TIME PIE
- HOT CROSS BEN
- THE SCONES OF BLOOD
- FLAPJACK HARKNESS
- DUNDEEDRIX CAKE
- SAUSAGE KROLLS
- MISSISSIPPI MUTT PIE
- MICKEY TOFFEE PUDDING

WHAT A LOAD OF RUBEISH

The dozy Dawkins lookalike scrutinises the worst jokes in the cosmos.


TEGAN... I KNEW A TEGAN ONCE.

NO, I JUST MADE HER A CUP OF TEA.

VERDICT: "That Brigadier chap. Military idiot."

THE *Six Faces* OF DELUSION

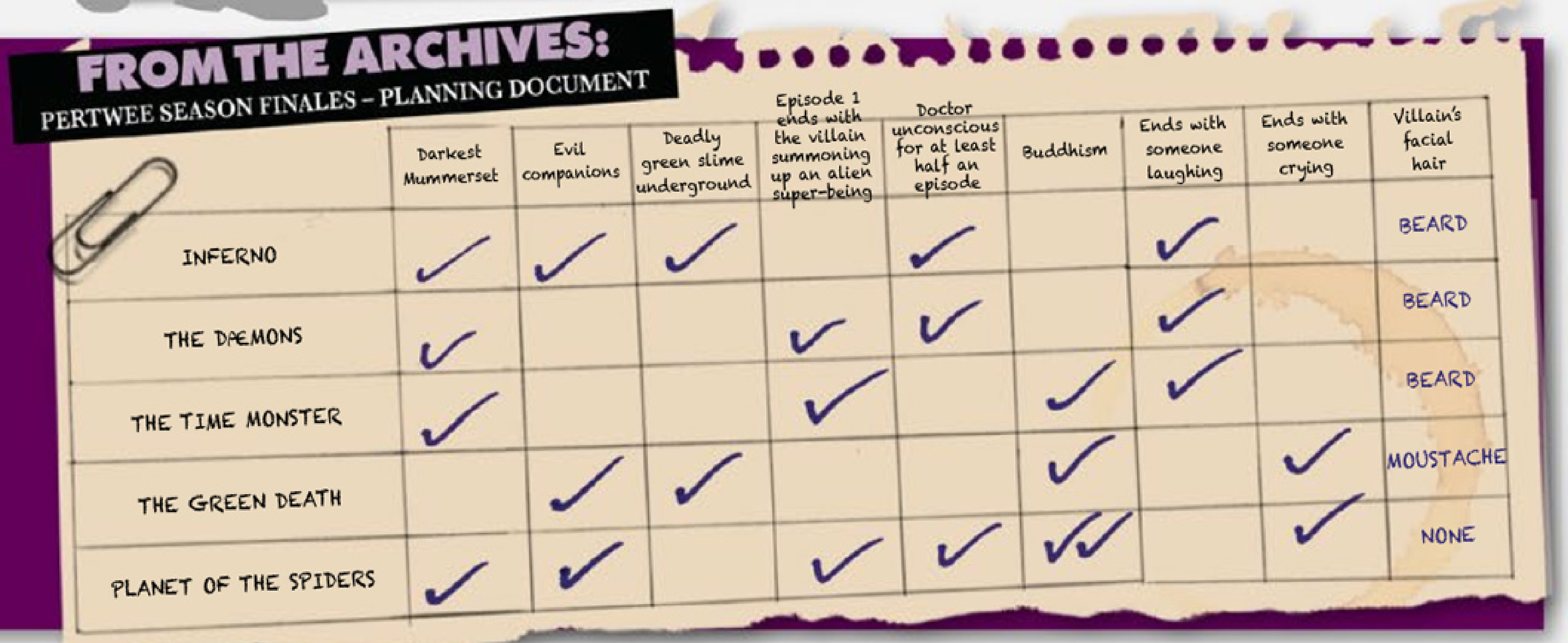
As I may have mentioned elsewhere on this page, the Doctor isn't the only fan favourite who's making a big comeback this month. Five facts and one fib: it's time to separate the "Wow, wow, wow, wow, wow" from the "unbelievable".

Answer revealed at the bottom of the page.

1. Kate Bush founded a record label called Fish People.
2. The sleeve of Kate Bush's 1980 album *Never For Ever* was painted by veteran *Doctor Who* illustrator Chris Achilleos.
3. Among Kate Bush's many musical collaborators is Fiachra Trench, co-perpetrator of the *K9 and Company* theme tune.
4. In her 1982 video *The Dreaming*, Kate wears a pressure suit identical to those worn by the same year's *Earthshock* Cybermen.
5. Kate's stunt double in the *Experiment IV* video is Tracey Eddon, who went on to be Sophie Aldred's stunt double in *Doctor Who*.
6. Frances Barber, *aka* Madame Kovarian, co-stars in Kate Bush's 2011 video *Deeper Understanding*.

FROM THE ARCHIVES:

PERTWEE SEASON FINALES – PLANNING DOCUMENT



	Darkest Mummerset	Evil companions	Deadly green slime underground	Episode 1 ends with the villain summoning up an alien super-being	Doctor unconscious for at least half an episode	Buddhism	Ends with someone laughing	Ends with someone crying	Villain's facial hair
INFERNO	✓	✓	✓		✓		✓		BEARD
THE DÆMONS	✓			✓	✓		✓		BEARD
THE TIME MONSTER	✓			✓		✓	✓		BEARD
THE GREEN DEATH		✓	✓			✓		✓	MOUSTACHE
PLANET OF THE SPIDERS	✓	✓		✓	✓	✓✓		✓	NONE

ANSWERS: It's Maximus Pettulian from *The Romans* on the Time-Space Visualiser. **The Six Faces of Delusion:** The big stripey lie is number 2. The album cover was painted by Nick Price. Achilleos did design Kate's famous *Babooshka* costume though. The other five facts are all a case of "Mmm, yes."

NEXT ISSUE...

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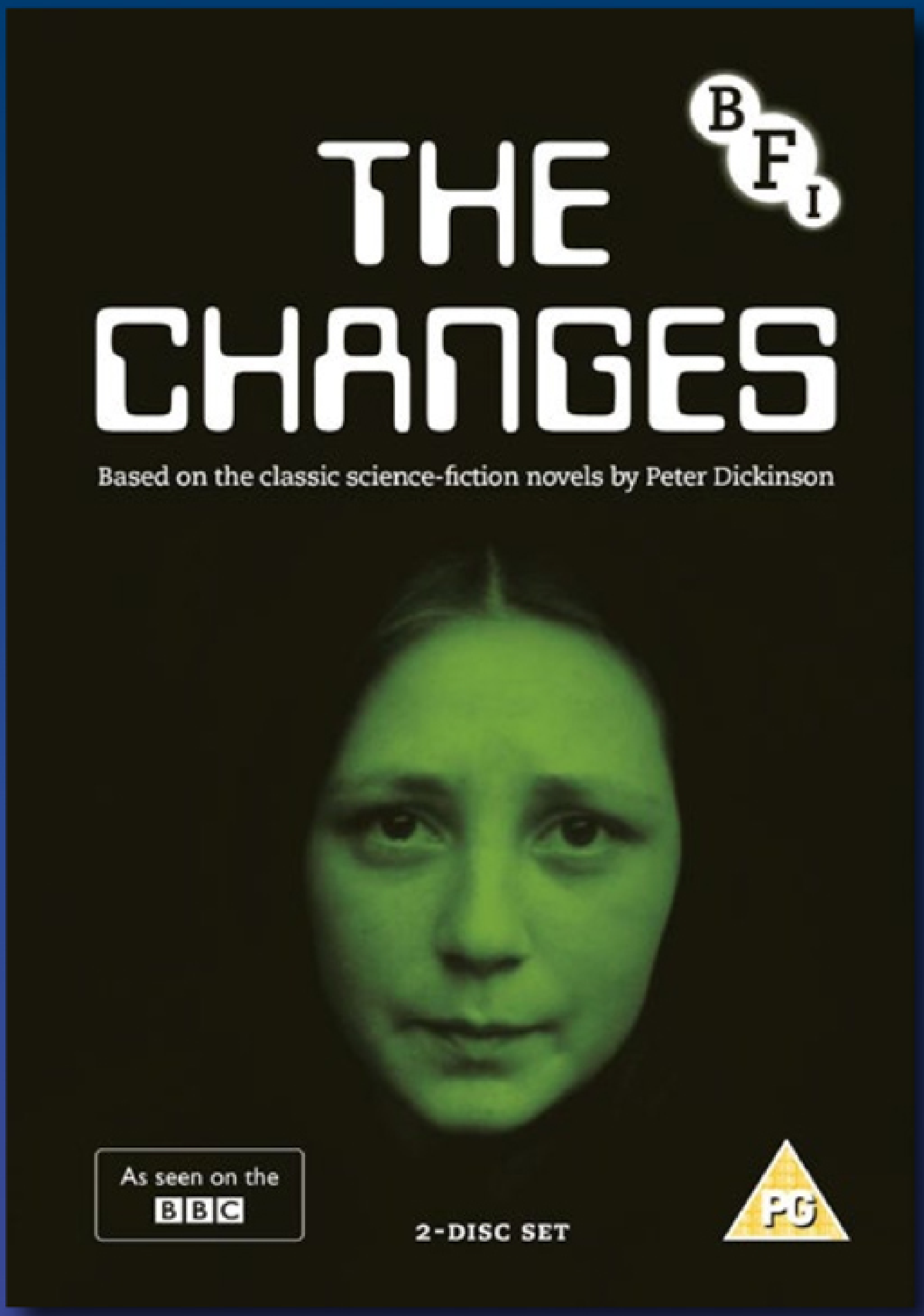
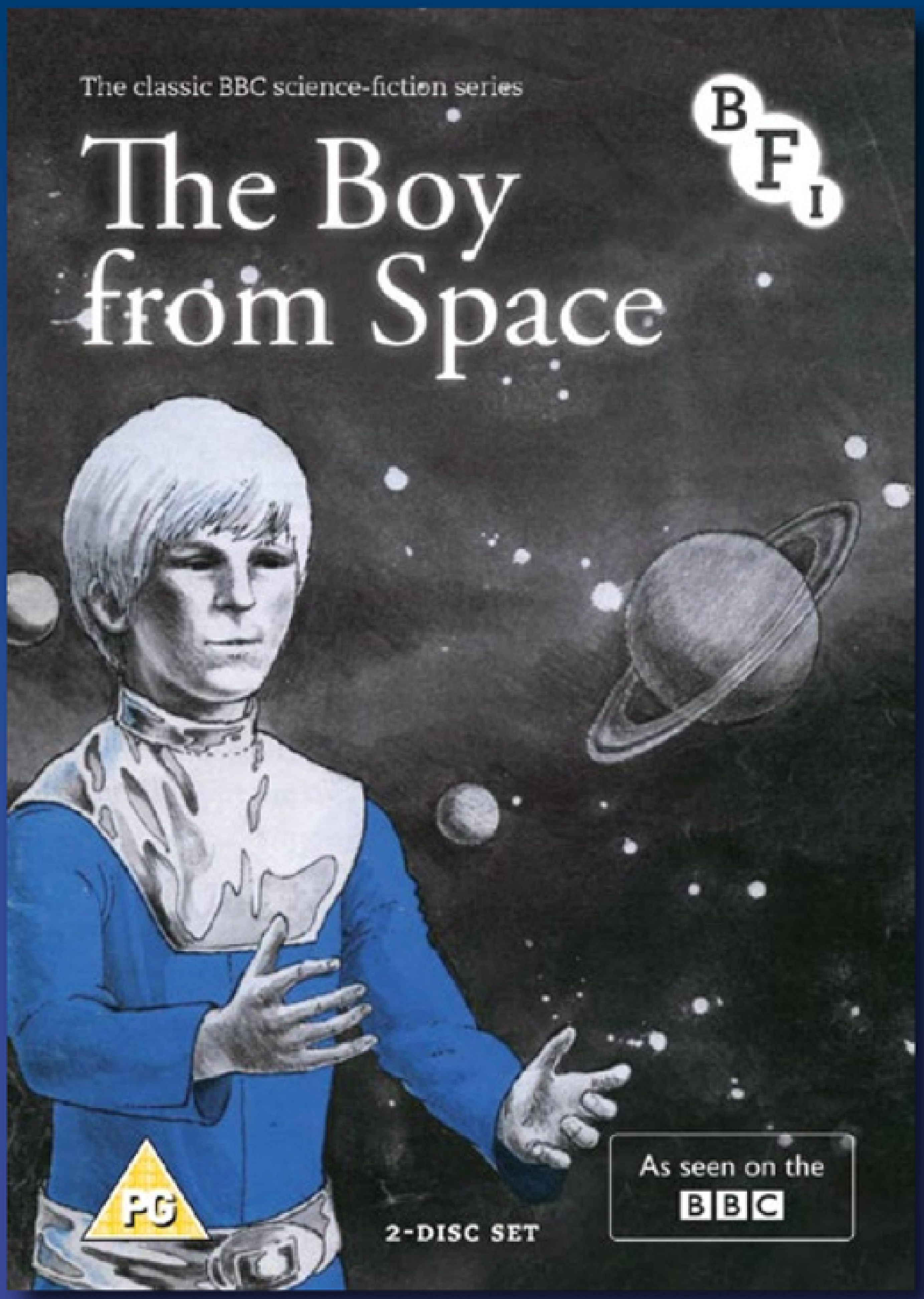

THE CHANGES
Based on the classic science-fiction novels by Peter Dickinson
As seen on the BBC
2-DISC SET
PG


The classic BBC science-fiction series
The Boy from Space
As seen on the BBC
2-DISC SET
PG

2 DVD
25 August
First time on DVD for the cult 1970s BBC science fiction series based on Peter Dickinson's best-selling trilogy. Features a soundtrack by Paddy Kingsland (BBC Radiophonic Workshop).

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The long-awaited DVD release of this classic BBC science fiction series, featuring all 10 episodes of the 1980 broadcast, the original 1972 LP audio, and specially prepared presentations of the original drama sequences.

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